REGINALD SMITH BRINDLE

# Guitarcosmos 2

## for guitar

**Edition 11388**

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## INTRODUCTION

Of the many composers writing for the guitar today there must be few who have such diversity of style and yet such clarity of musical intention as Reginald Smith Brindle.

Over the past thirty years or so his musical language has evolved in such a way that it is hard to believe that the *Nocturne* for solo guitar written in 1947 with its almost Delian lushness was written by the same composer as *Ten String Music* for 'cello and guitar composed a decade later – such was the composer's almost Paulian conversion to near-related serial techniques.

As the guitar in a solo capacity has never happily adapted itself to serial disciplines, it is not surprising therefore to discover that between 1957 and 1970 Smith Brindle wrote virtually nothing for the instrument.

Happily (for guitarists at any rate) this omission has been put to rights in recent years, and a whole series of interesting and unusual works have been written for the instrument culminating in this large and remarkable volume *Guitarcosmos*.

This represents the composer's finest achievement to date wherein the musical ideas that originate so often from the very spirit of the guitar itself are bound together by a fastidious sound texture significant in its expressiveness, and composed in forms as interesting as they are diverse.

JULIAN BREAM
June 1978

## PREFACE

In the three volumes of *Guitarcosmos* I have set out to cover a wide range of musical styles and playing techniques, so that the young player is offered an ample panorama of music spanning from medieval plainsong to the most modern aleatory techniques. There is tonal music, and atonal music, pieces using whole-tone and pentatonic scales, modal music, bitonality, serial techniques and music in the style of free dissonance. As the guitar repertory is however so overflowing already with music of the classical-romantic epoch, I have virtually omitted this, as to add more would indeed be superfluous, and beyond my possibilities.

There are a fair number of duets, sometimes grouped together for concert performance. Indeed much of the music in Volumes 2 and 3 is designed for concert use, especially the Solos, Suites and Duos of greater potential. *Guitarcosmos* is therefore designed with two objectives in mind, the one didactic, the other for the pleasure (and profit) of performance.

REGINALD SMITH BRINDLE

## EINFÜHRUNG

Unter den vielen Komponisten, die heute für die Gitarre schreiben, können nur wenige sein, die eine solche Vielfalt von Stilen aufweisen und doch so deutlich im Ausdruck ihrer musikalischen Absichten sind wie Reginald Smith Brindle.

Während der letzten dreissig Jahre hat sich seine musikalische Sprache derartig entwickelt, dass man kaum glauben kann, derselbe Komponist, der 1947 das *Nocturne* für Solo-Gitarre, mit seiner an Delius mahnenden Üppigkeit, schrieb, hätte zehn Jahre später auch *Ten String Music* für Cello und Gitarre komponieren können – so stark war die fast paulinische Bekehrung des Komponisten zur eng bezogenen Reihentechnik.

Da sich die Gitarre als Soloinstrument im Rahmen der seriellen Disziplin nie recht wohl gefühlt hat, wirkt es nicht überraschend, dass Reginald Smith Brindle in den Jahren 1957 bis 1970 fast nichts für dieses Instrument geschrieben hat.

Zum Glück (wenigstens für Gitarrenspieler) ist das in den letzten Jahren anders geworden, und es ist eine ganze Reihe von interessanten und ungewöhnlichen Werken für Gitarre entstanden, deren Höhepunkt durch den grossen und eindrucksvollen Band *Guitarcosmos* gebildet wird.

Es ist das zur Zeit bedeutendste Werk des Komponisten, in welchem die musikalischen Einfälle, die so häufig dem eigentlichen Wesen der Gitarre entspringen, auf sorgfältigste Weise mit dem in seinem Ausdruck bedeutungsvollen Klang verbunden sind, und deren Kompositionsformen ebenso interessant wie vielseitig sind.

JULIAN BREAM
Juni 1978

## VORWORT

In den drei Bänden mit dem Titel *Guitarcosmos* habe ich angestrebt, so viele Stilrichtungen und Spieltechniken wie möglich einzubeziehen, damit dem jungen Spieler eine weite Übersicht über die Musik, vom mittelalterlichen gregorianischen Gesang bis zur modernsten aleatorischen Technik gegeben ist. Sie enthalten diatonische und atonale Musik, Stücke mit Ganzton- und pentatonischen Tonleitern, Kirchentonarten, Bitonalität, Reihentechnik und Musik im Stil der freien Dissonanz. Da jedoch das Repertoire der Gitarre schon mit Musik aus der klassisch-romantischen Zeit gesättigt ist, habe ich diesen Stil sozusagen unberücksichtigt gelassen, weil es wirklich überflüssig ist, da noch etwas beizutragen, und weil es die mir gegebenen Möglichkeiten übersteigt.

Die Bände enthalten eine ziemlich grosse Anzahl von Duetten, die teils zum Zweck von Konzertaufführungen zusammen gruppiert sind. So ist die Musik im zweiten und dritten Band auch eigentlich für den Konzertgebrauch gedacht, und zwar vor allem die anspruchsvolleren Solostücke, Suiten und Duette. Der im *Guitarcosmos* angestrebte Zweck ist daher ein doppelter: der eine ist im Wesen didaktisch, der andere dient dem Vergnügen (und dem Gewinn) bei Aufführungen.

REGINALD SMITH BRINDLE

Deutsche Übersetzung Stefan de Haan

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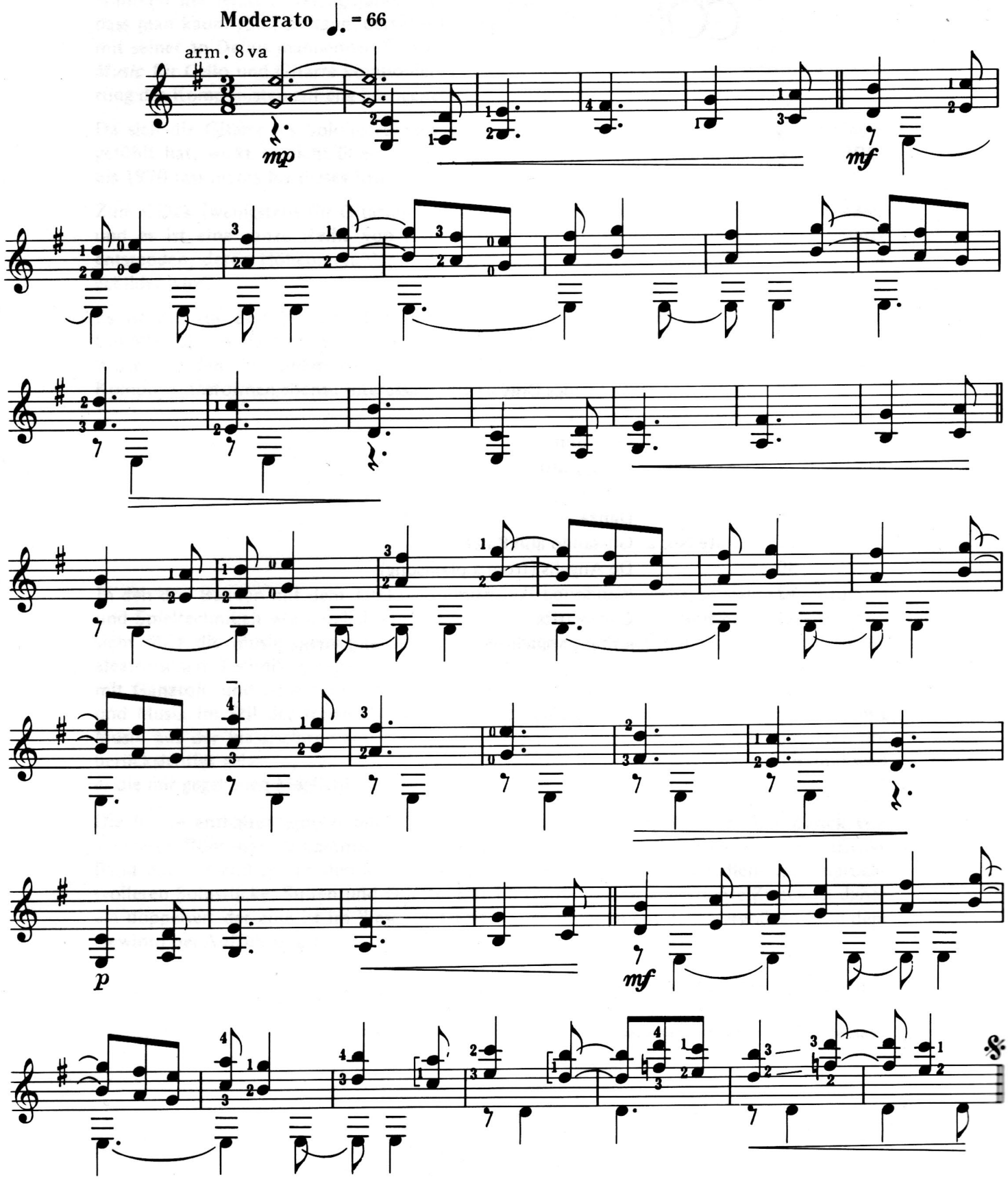
# Guitarcosmos 2

REGINALD SMITH BRINDLE

## Sixths

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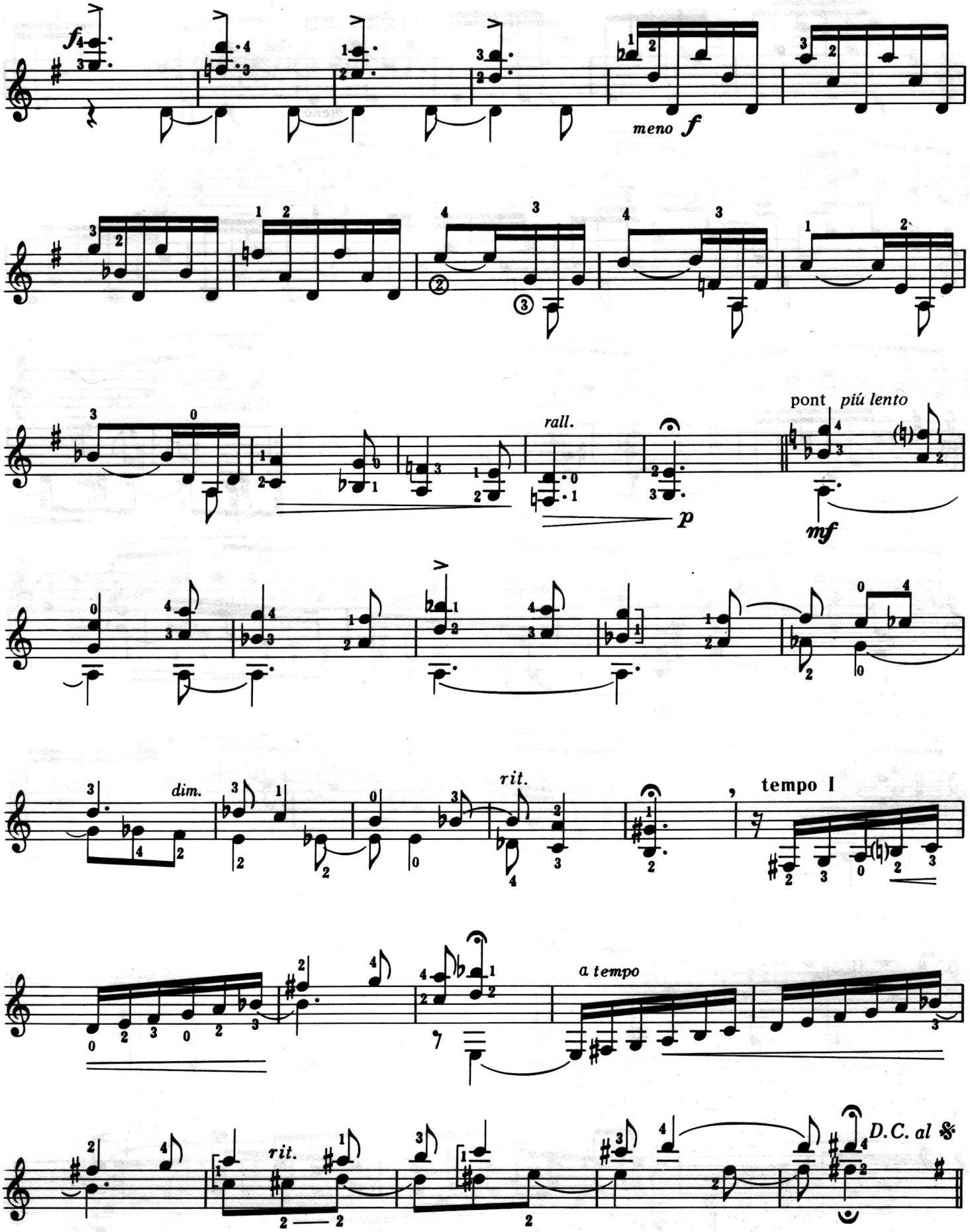
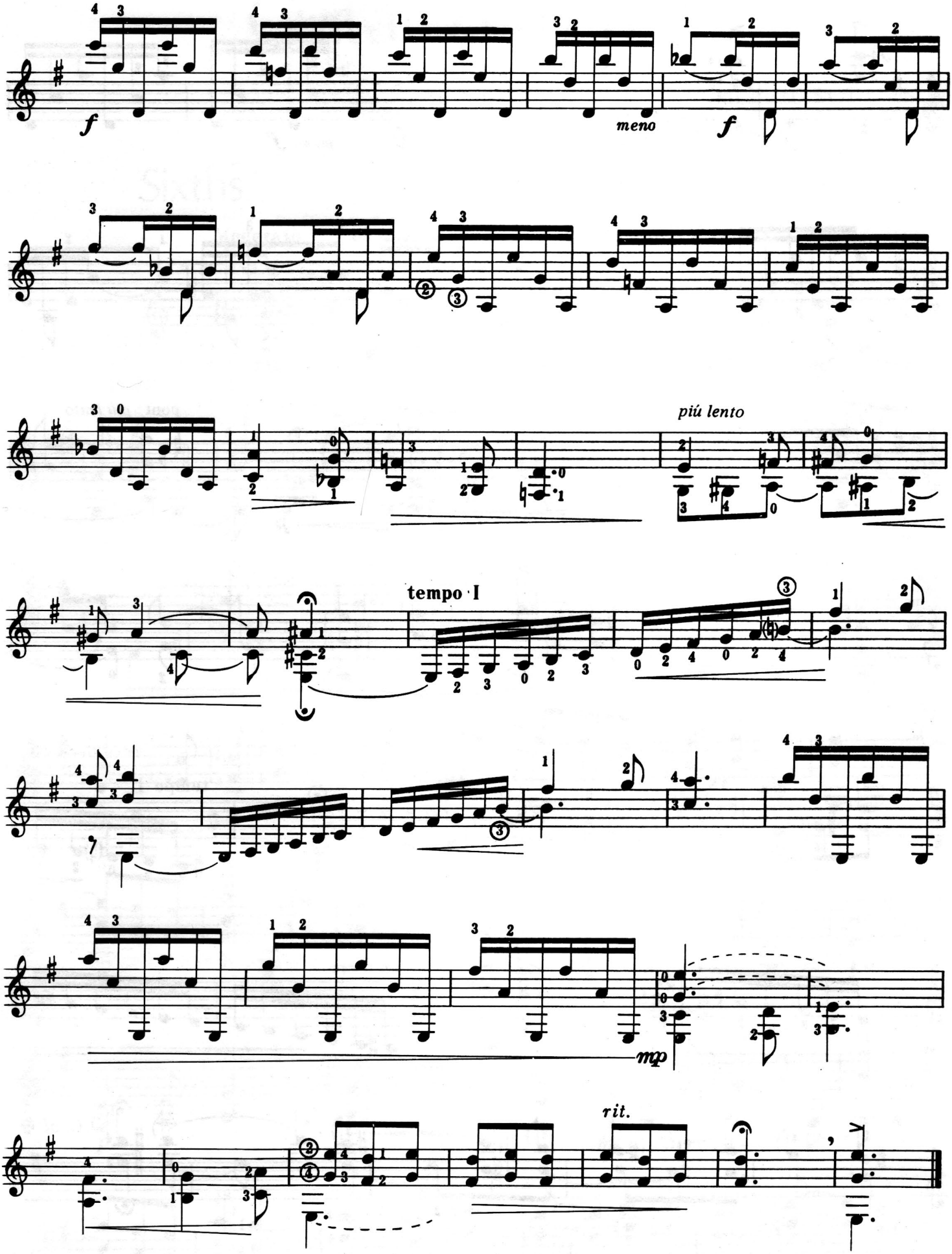
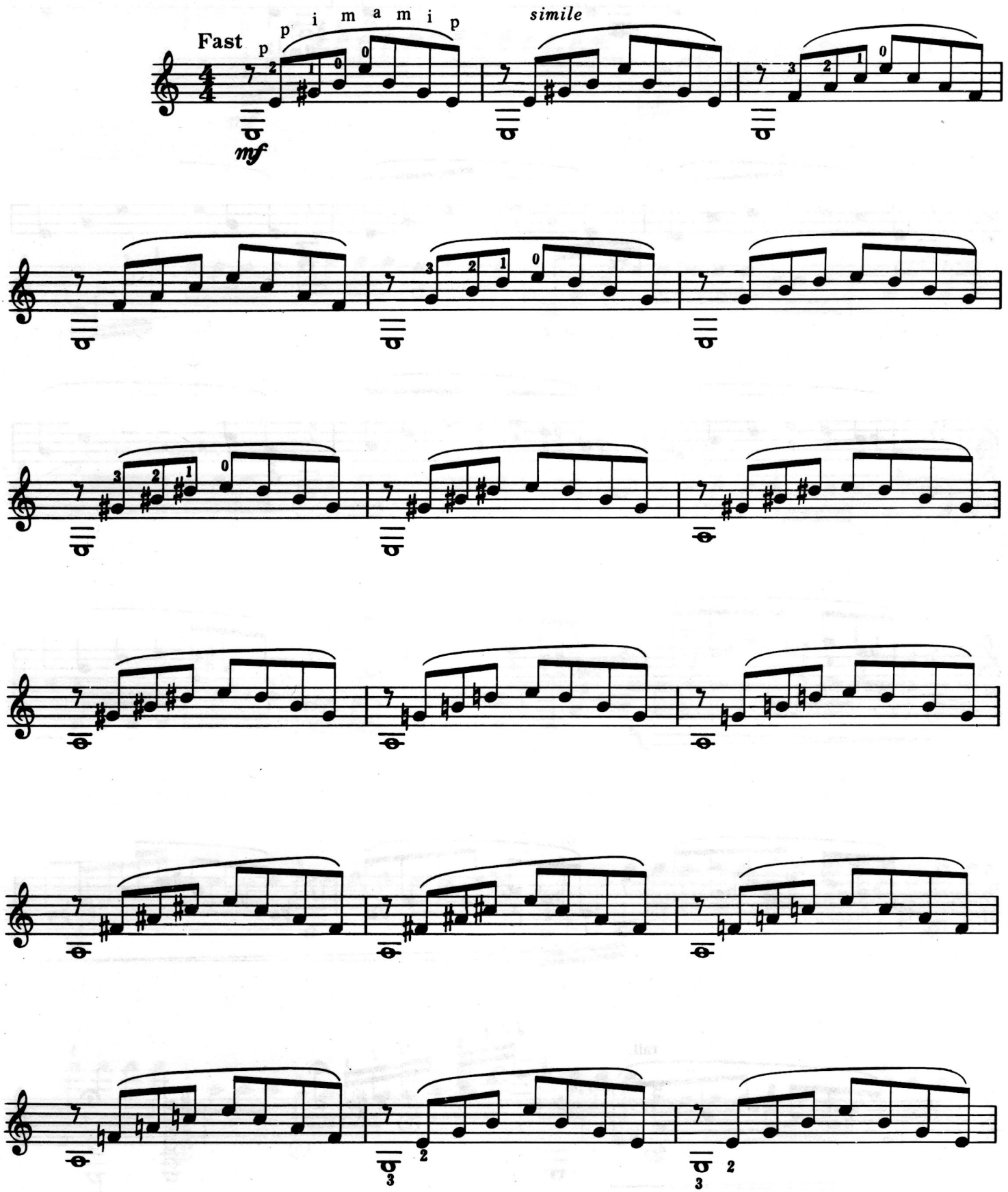
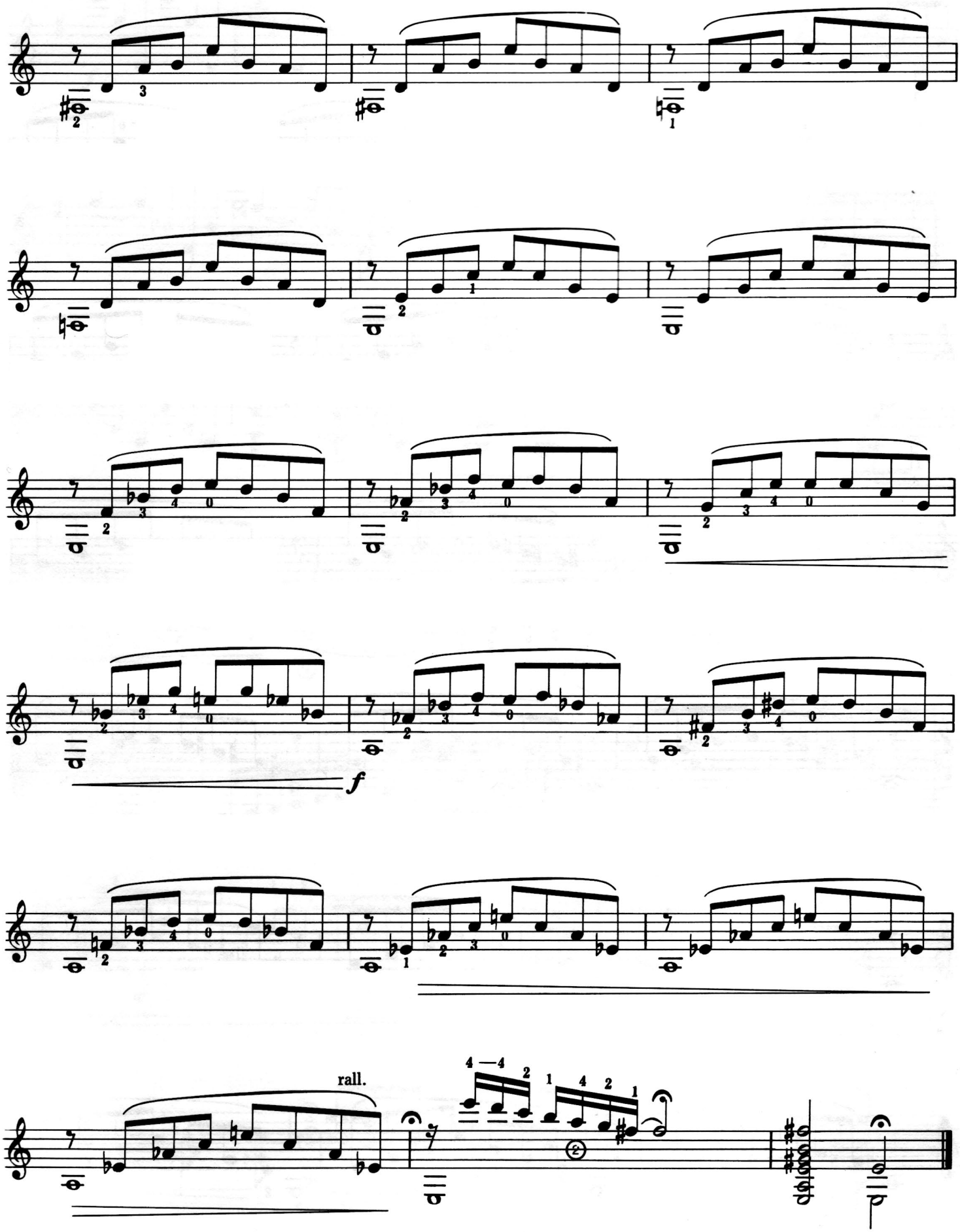

meno f
rall.
p
pont
piú lento
mf
dim.
rit.
tempo I
a tempo
rit.
D.C. al 𝄋

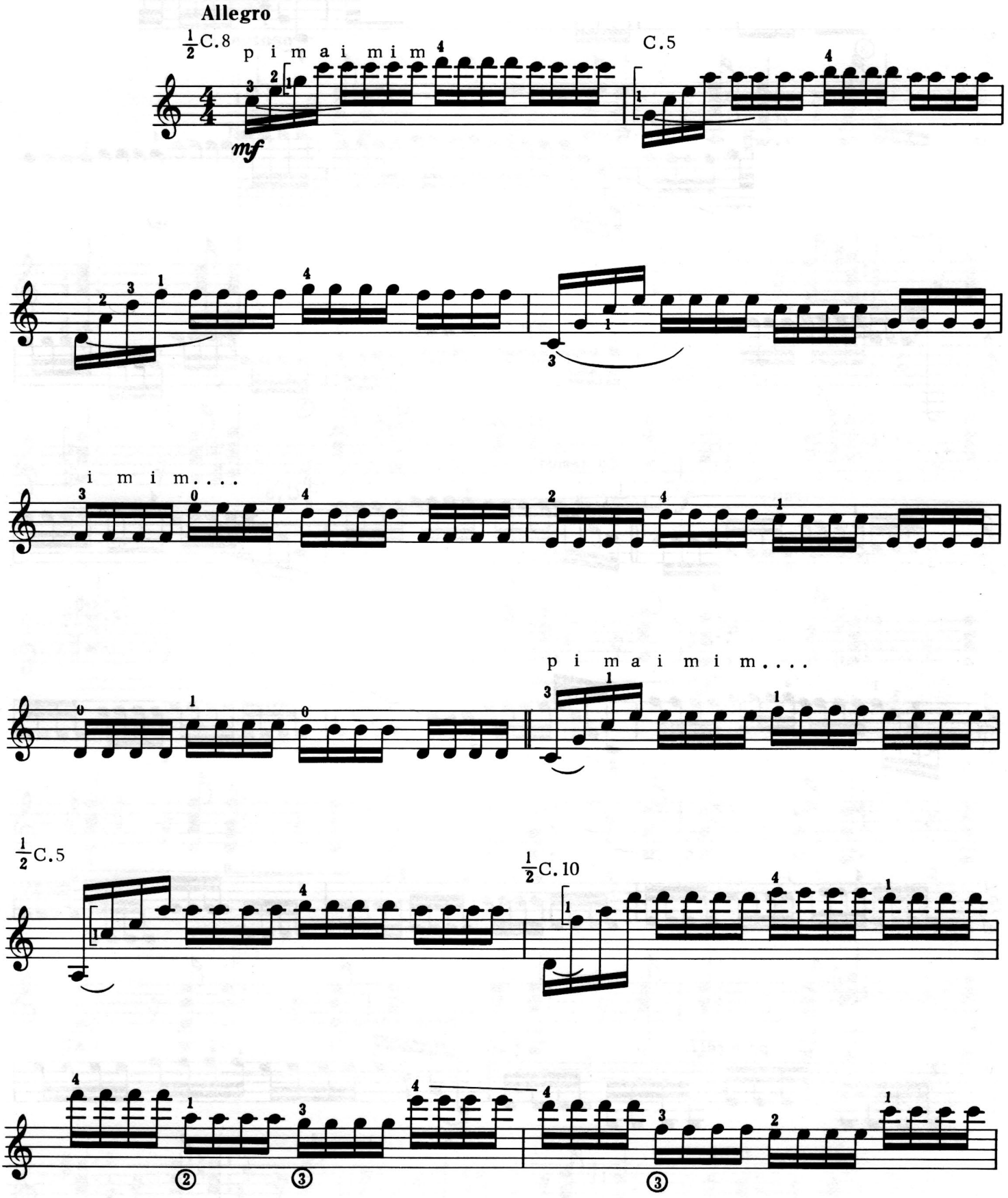

f
meno
f
piú lento
tempo I
mp
rit.

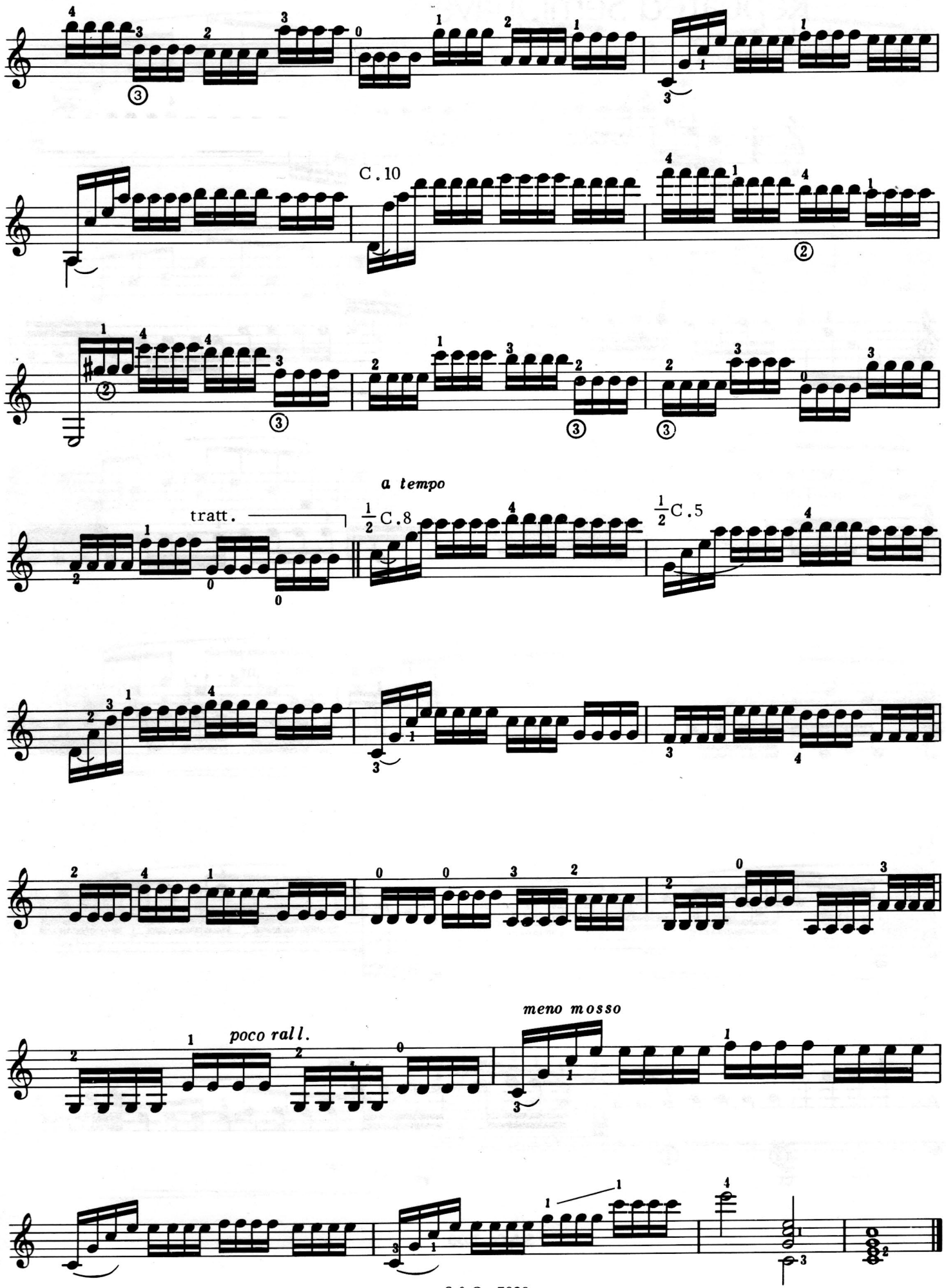
# Arpeggio Study



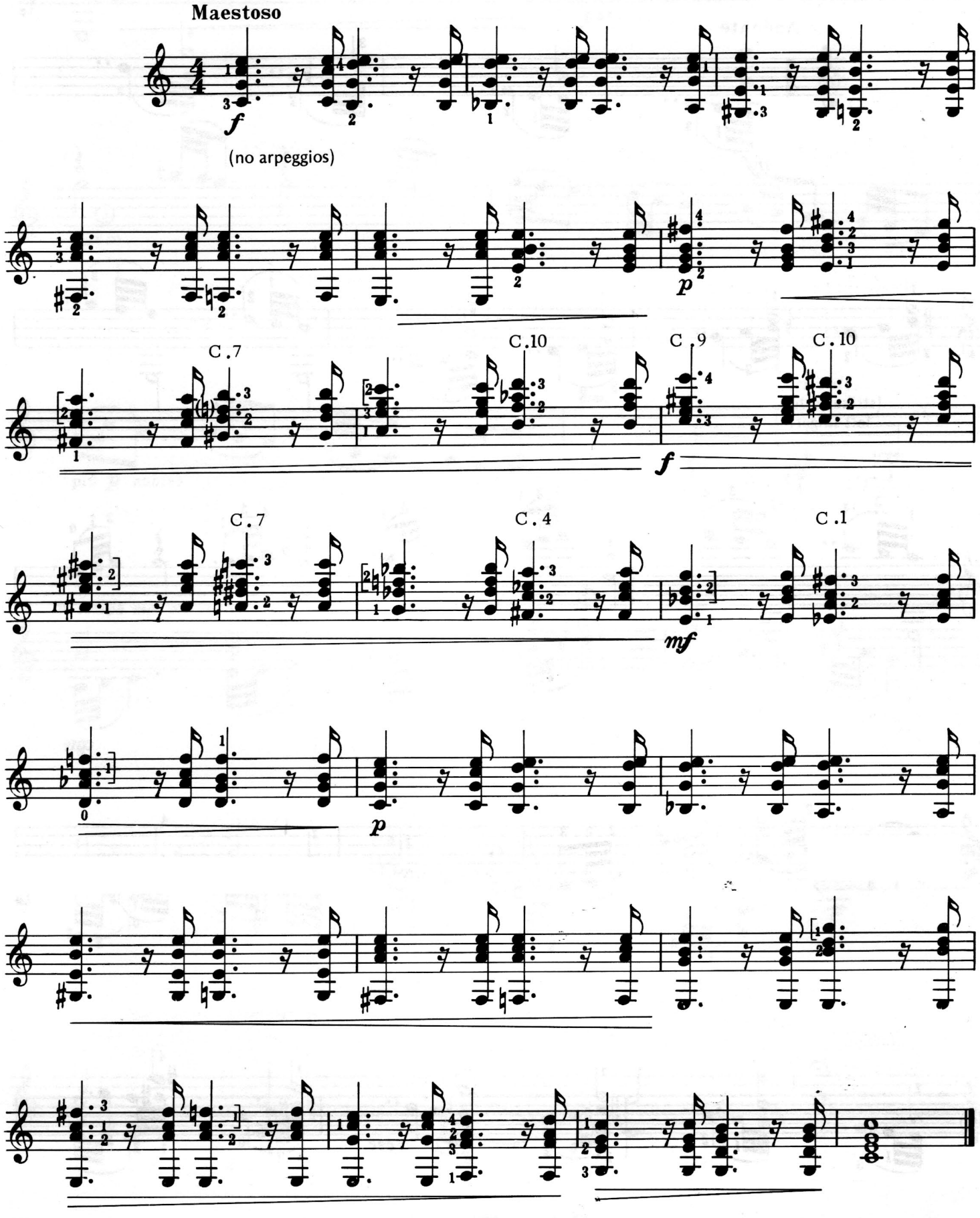

f
rall.

# Repeated Semiquavers




C.10
a tempo
tratt.
½ C.8
½ C.5
poco rall.
meno mosso

# Four-part Chords



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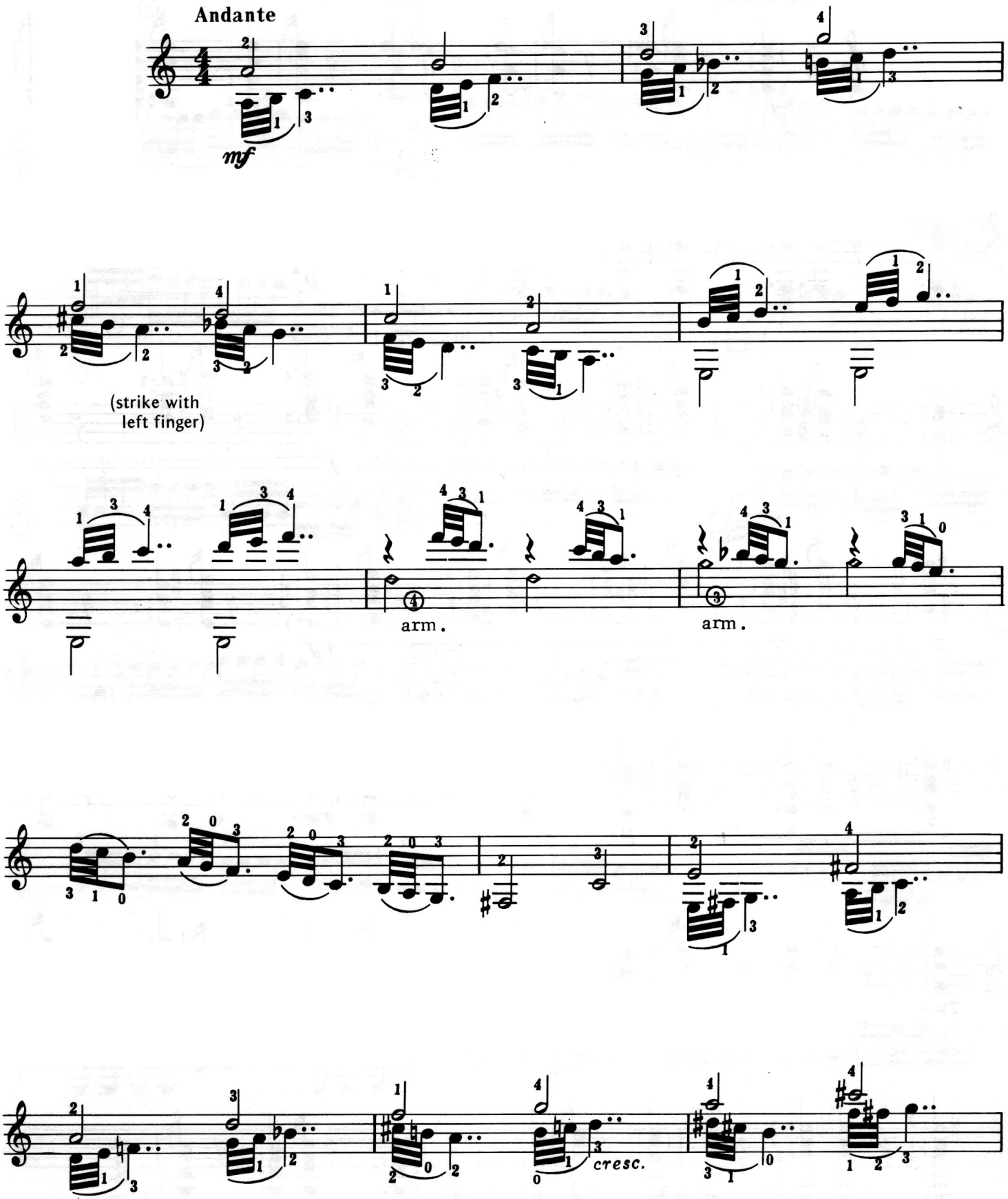
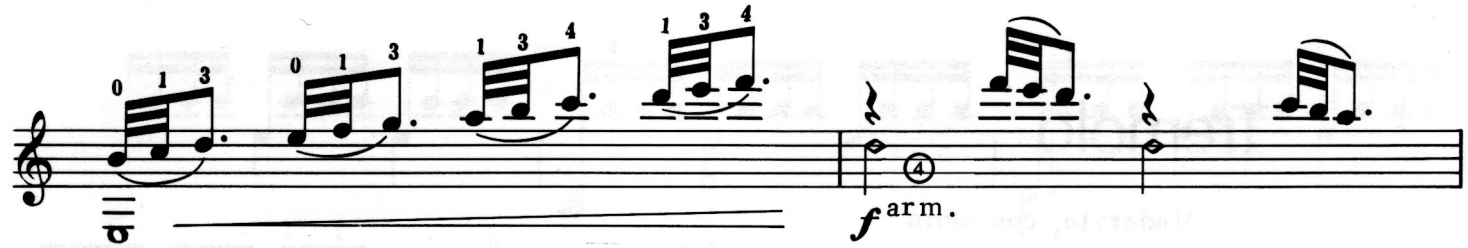
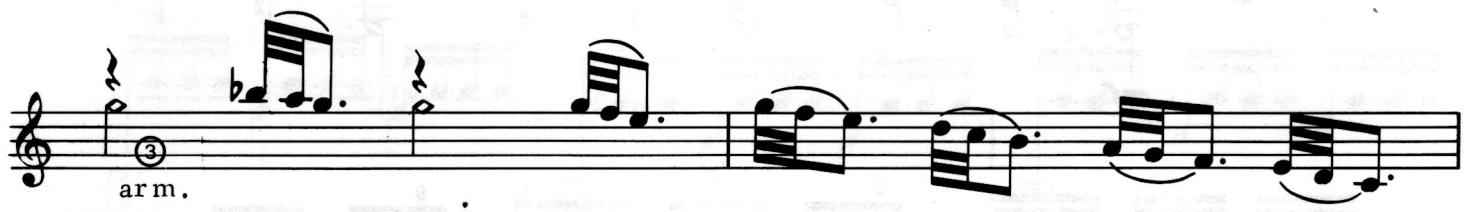
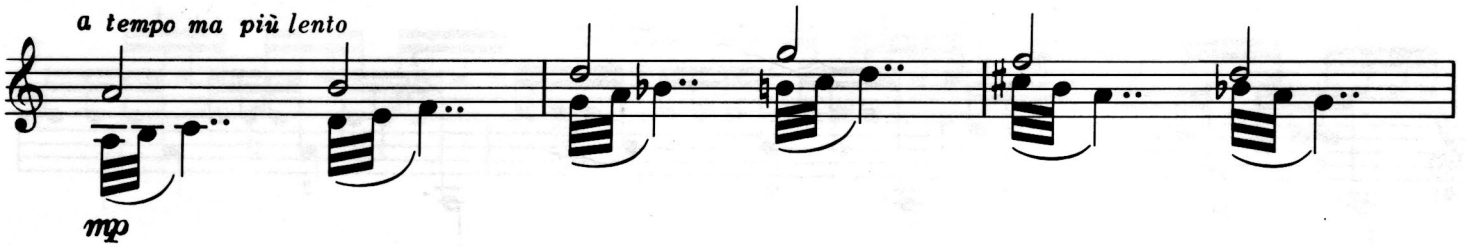
# Left-Hand Slurs

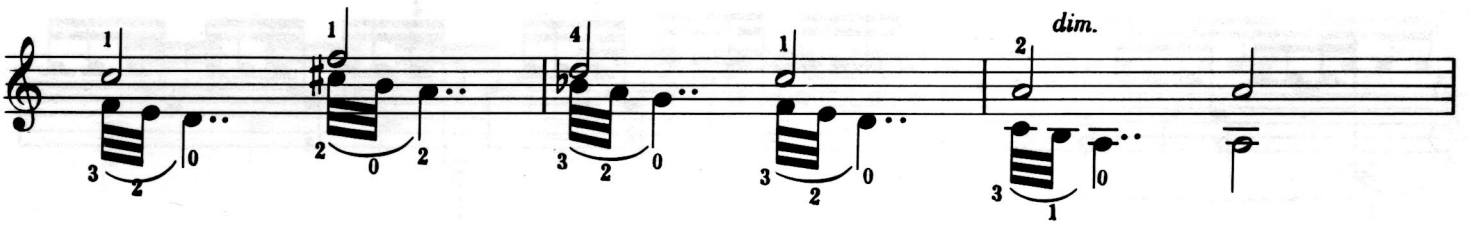


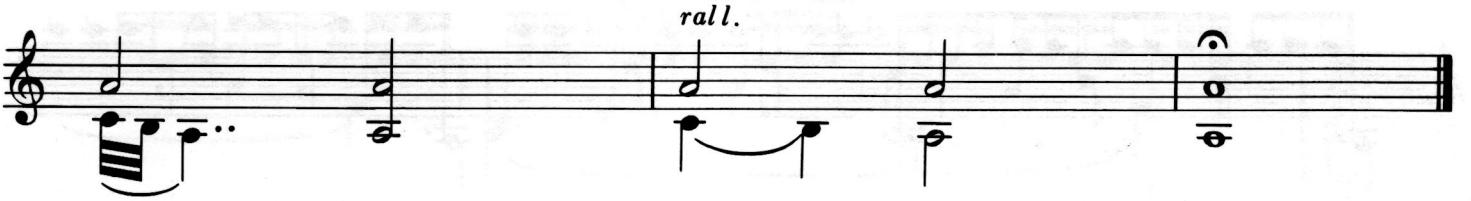

arm.
f arm.


arm.

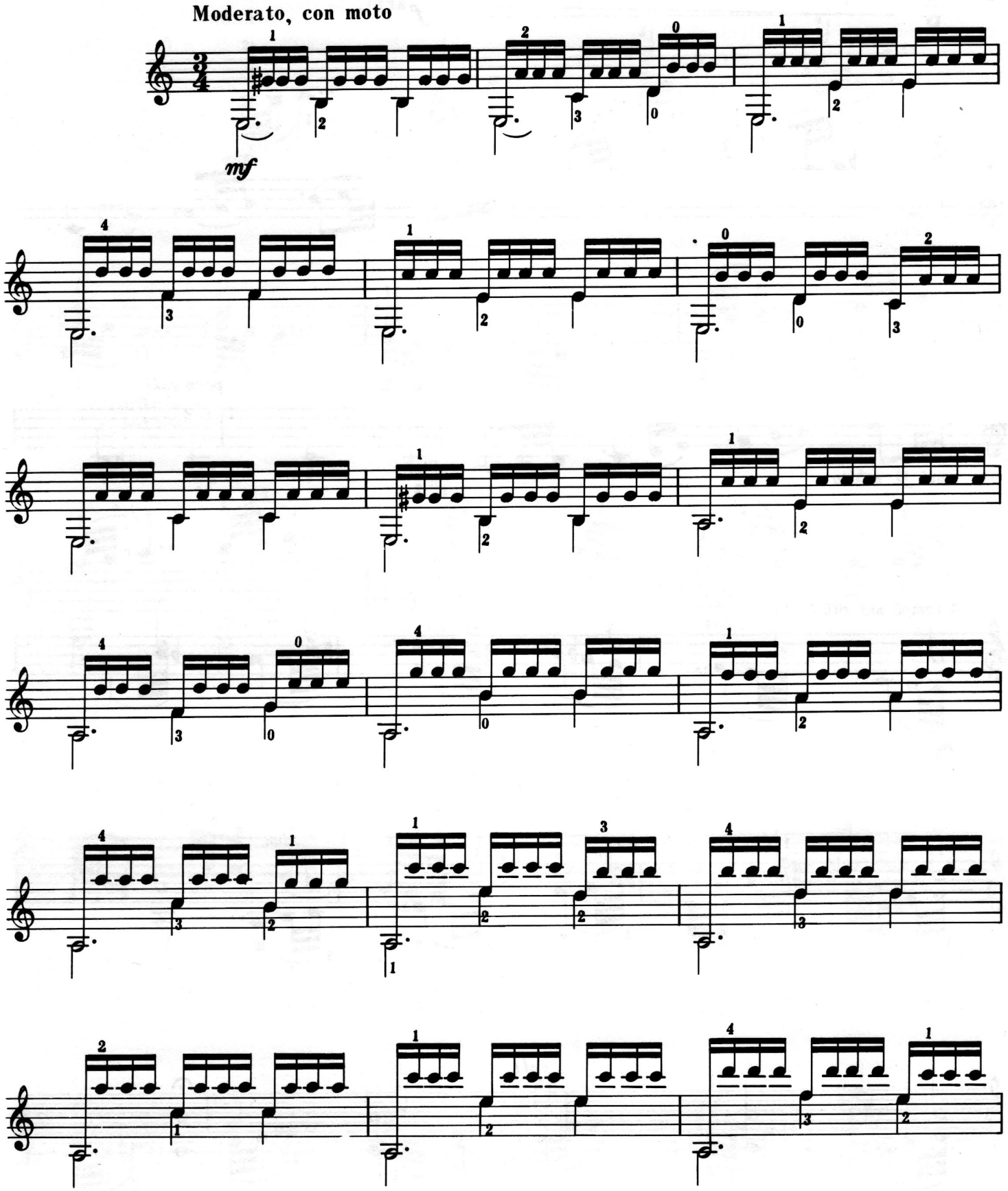
più p subito
dim.
poco rall.

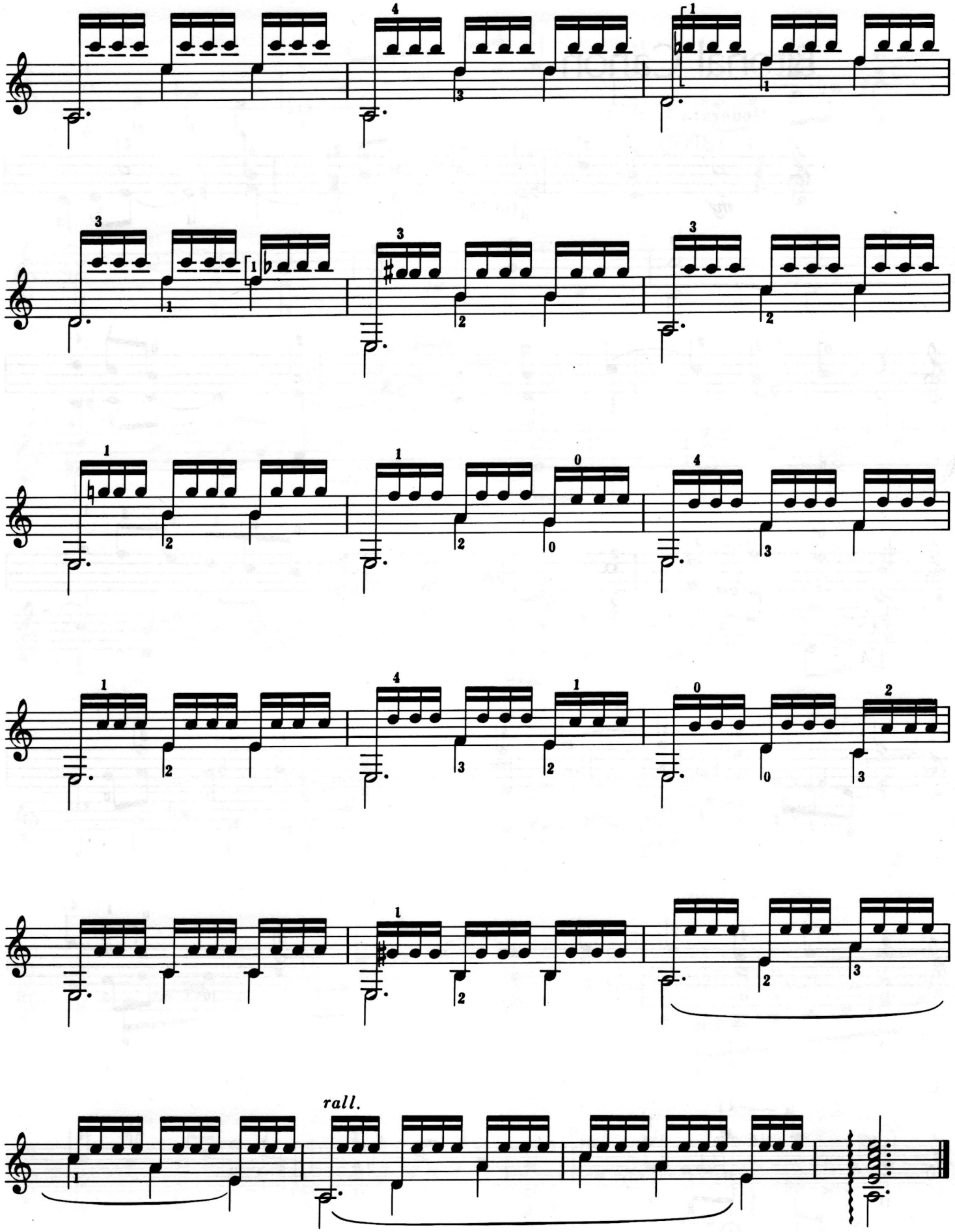

a tempo ma più lento
mp


dim.


rall.

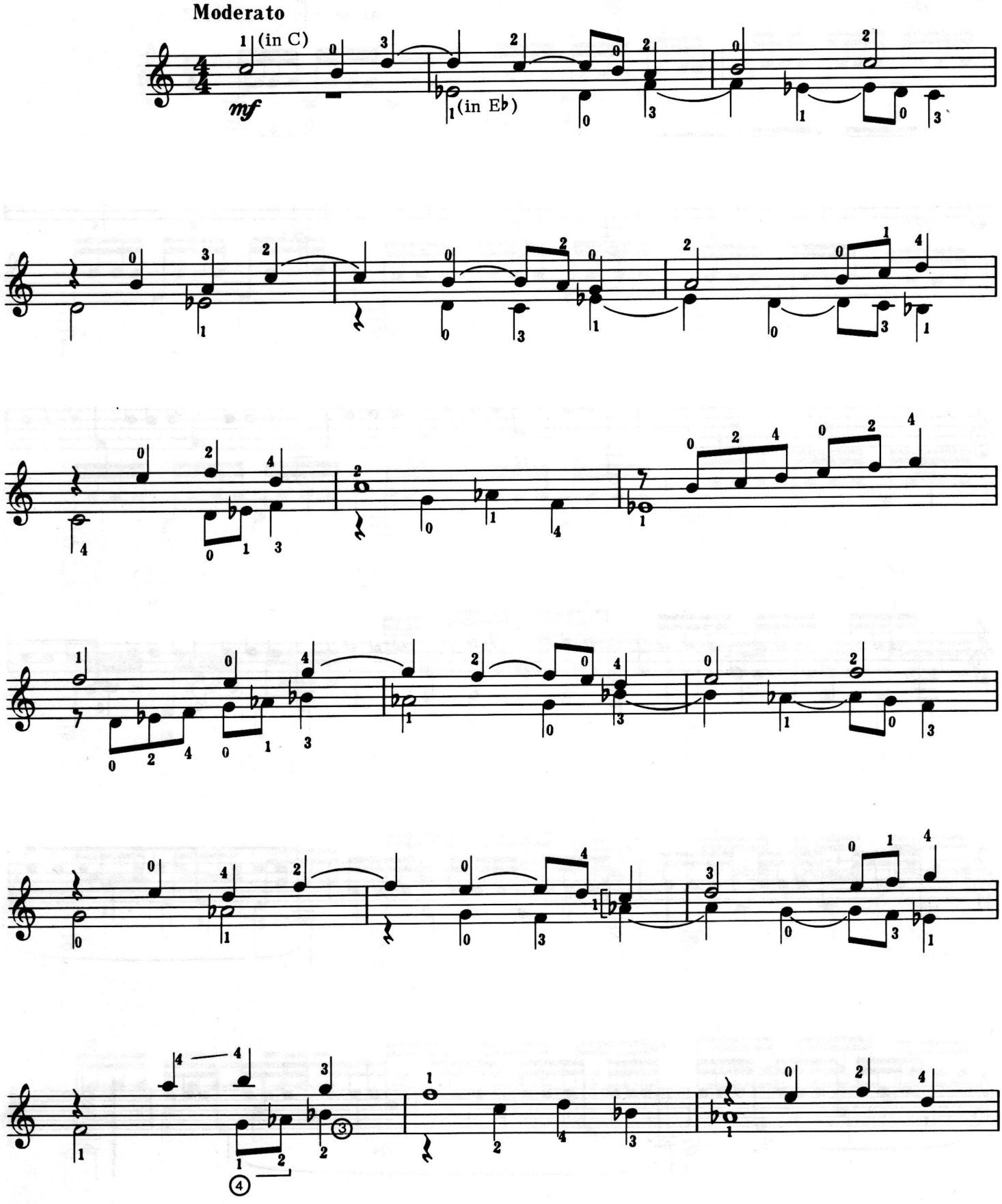
# Tremolo

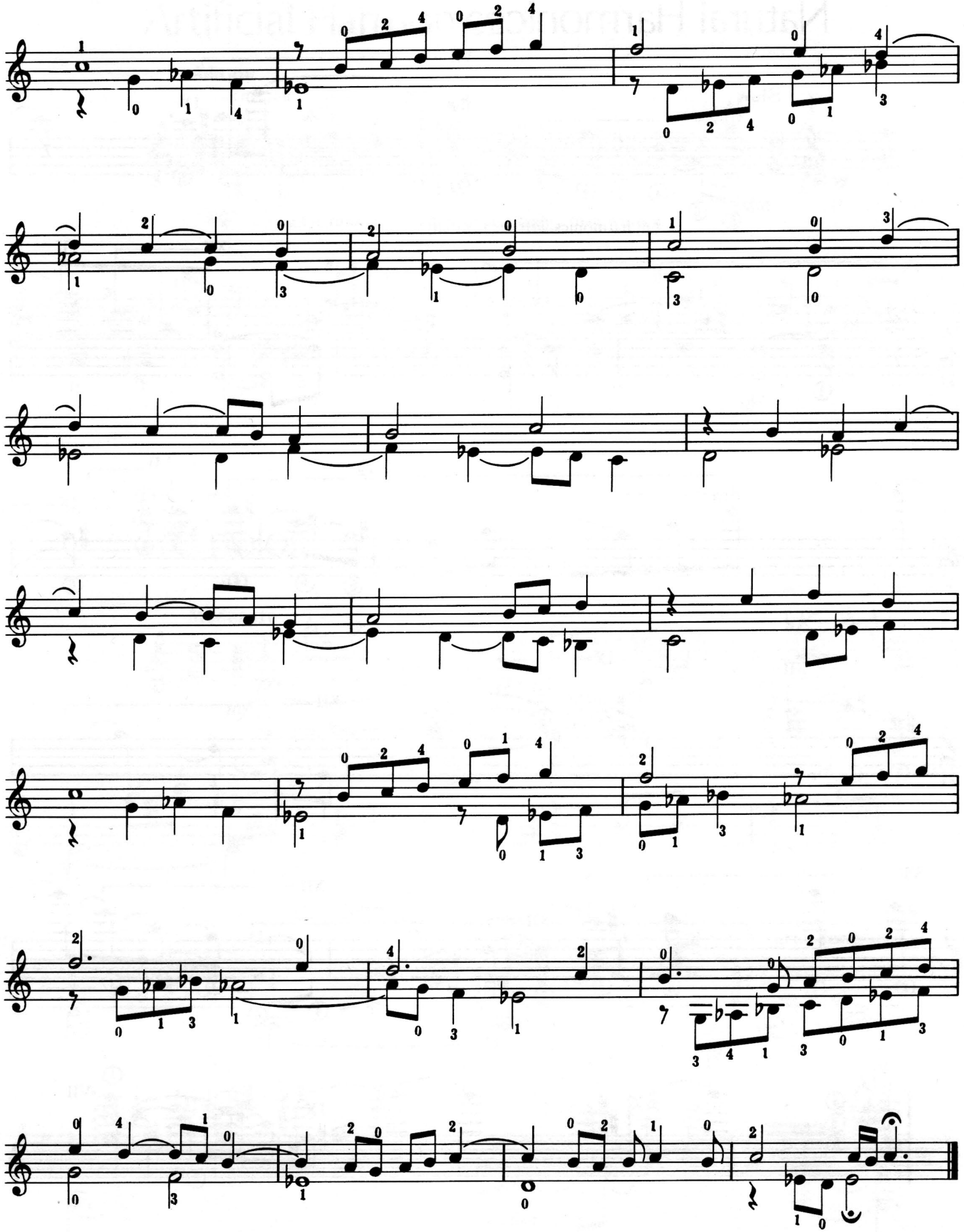



rall.

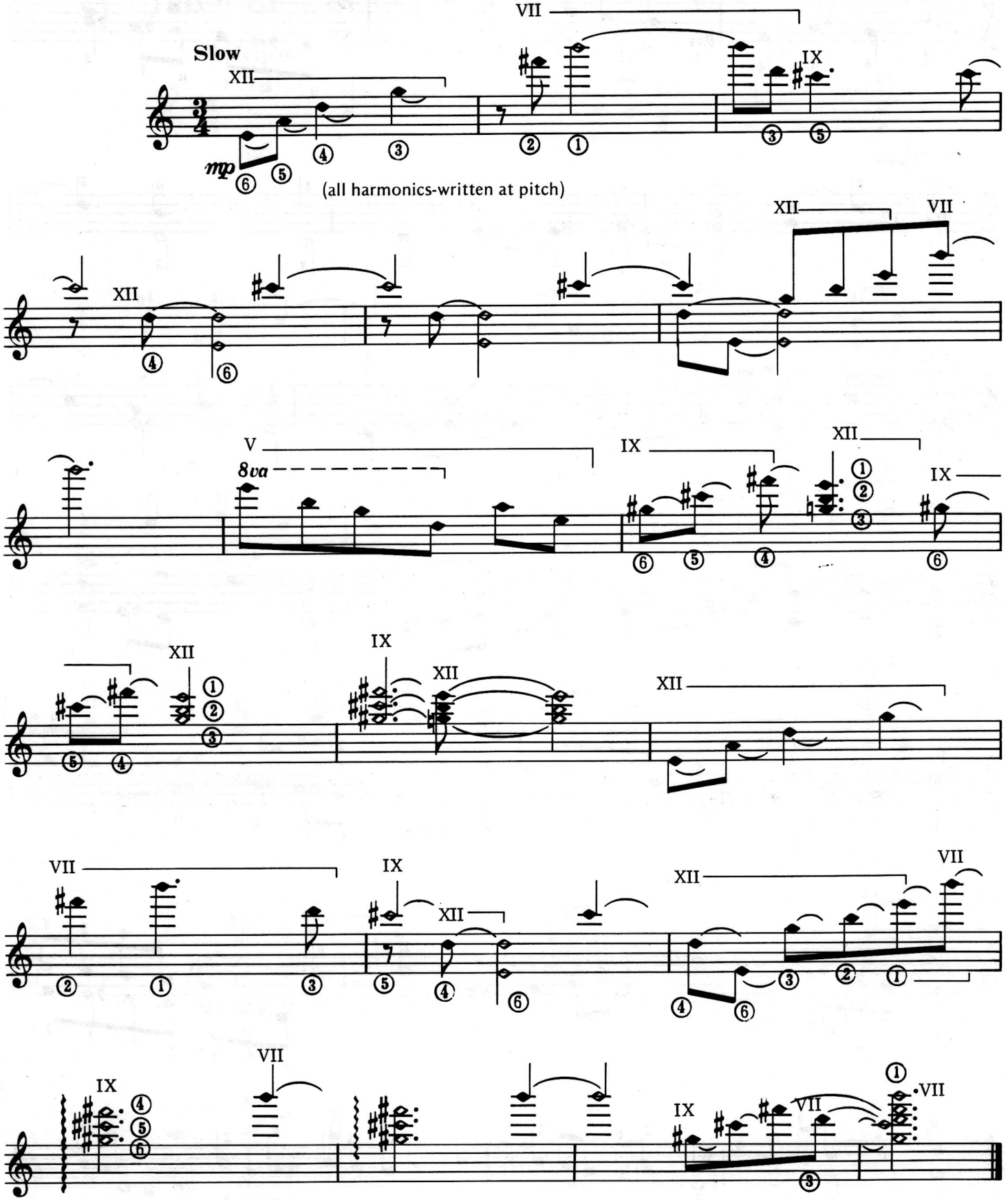
# Bitonal Canon

**Moderato**

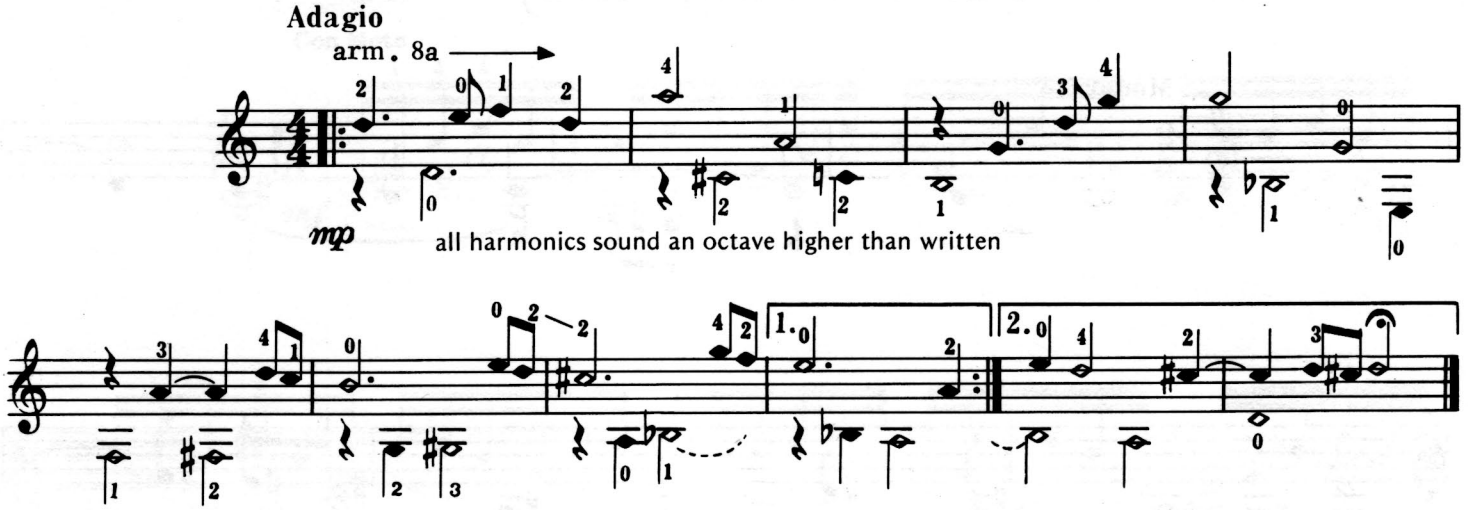




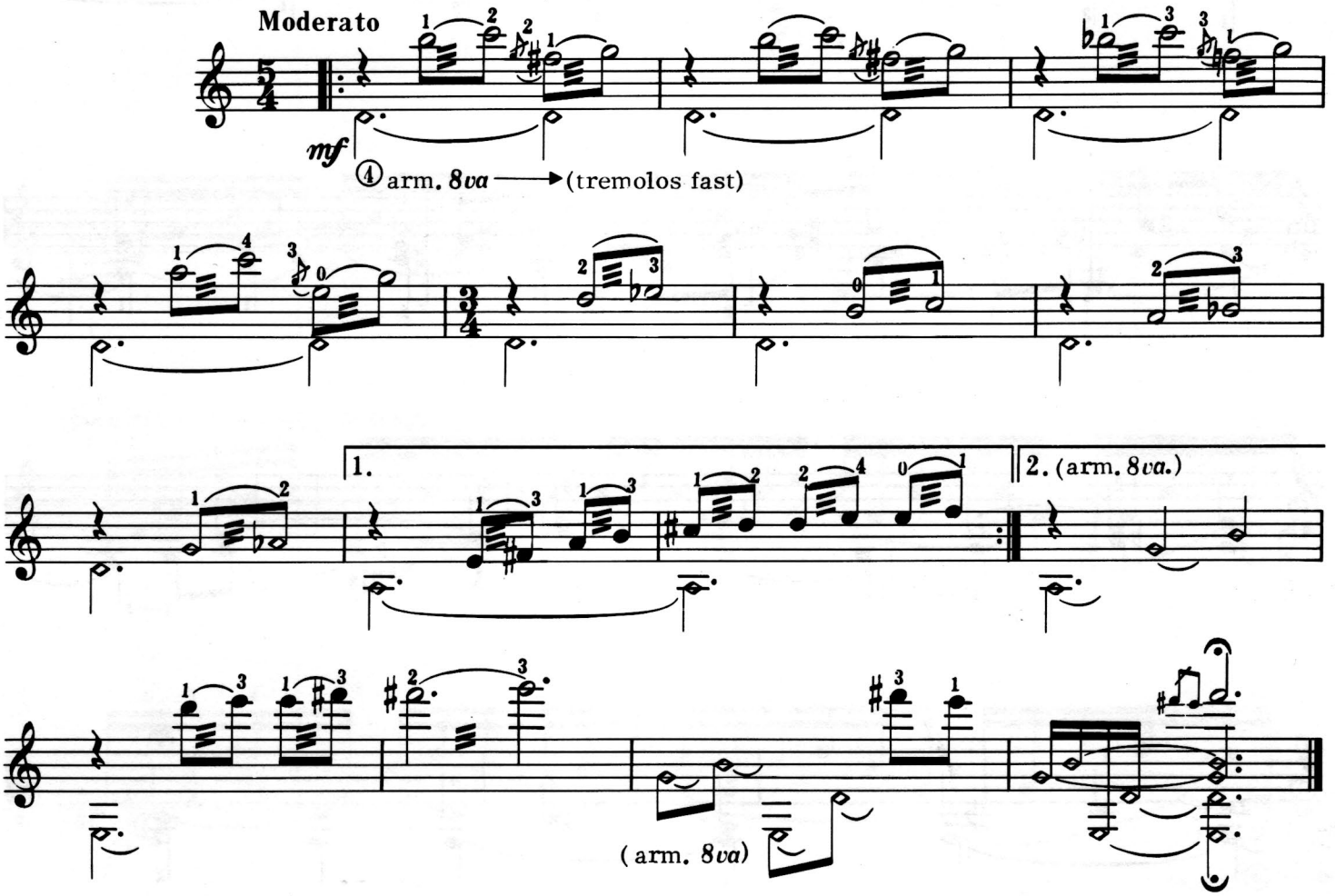
# Natural Harmonics



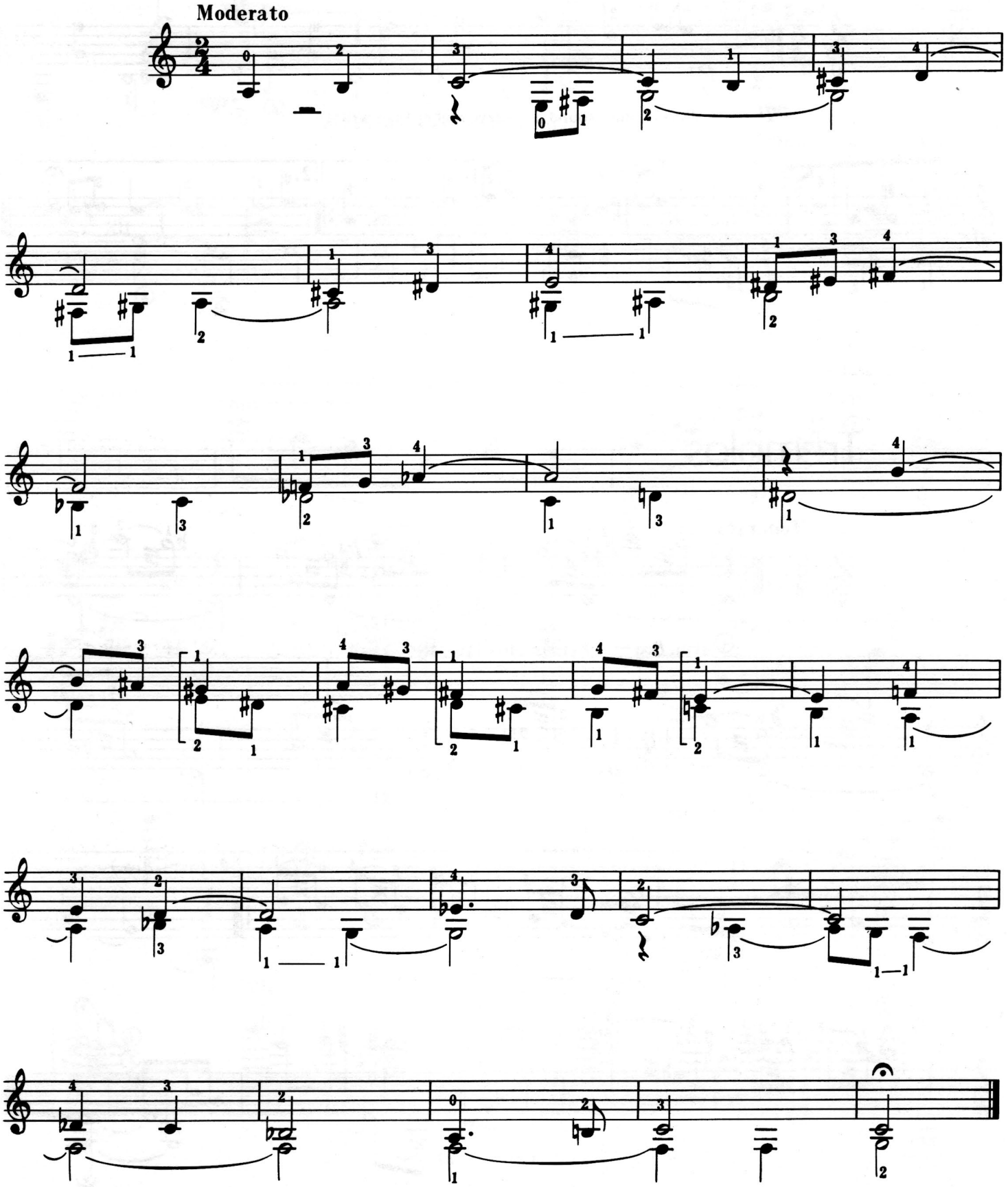
# Artificial Harmonics




# Tremolos



# Fifth and Sixth Strings Only



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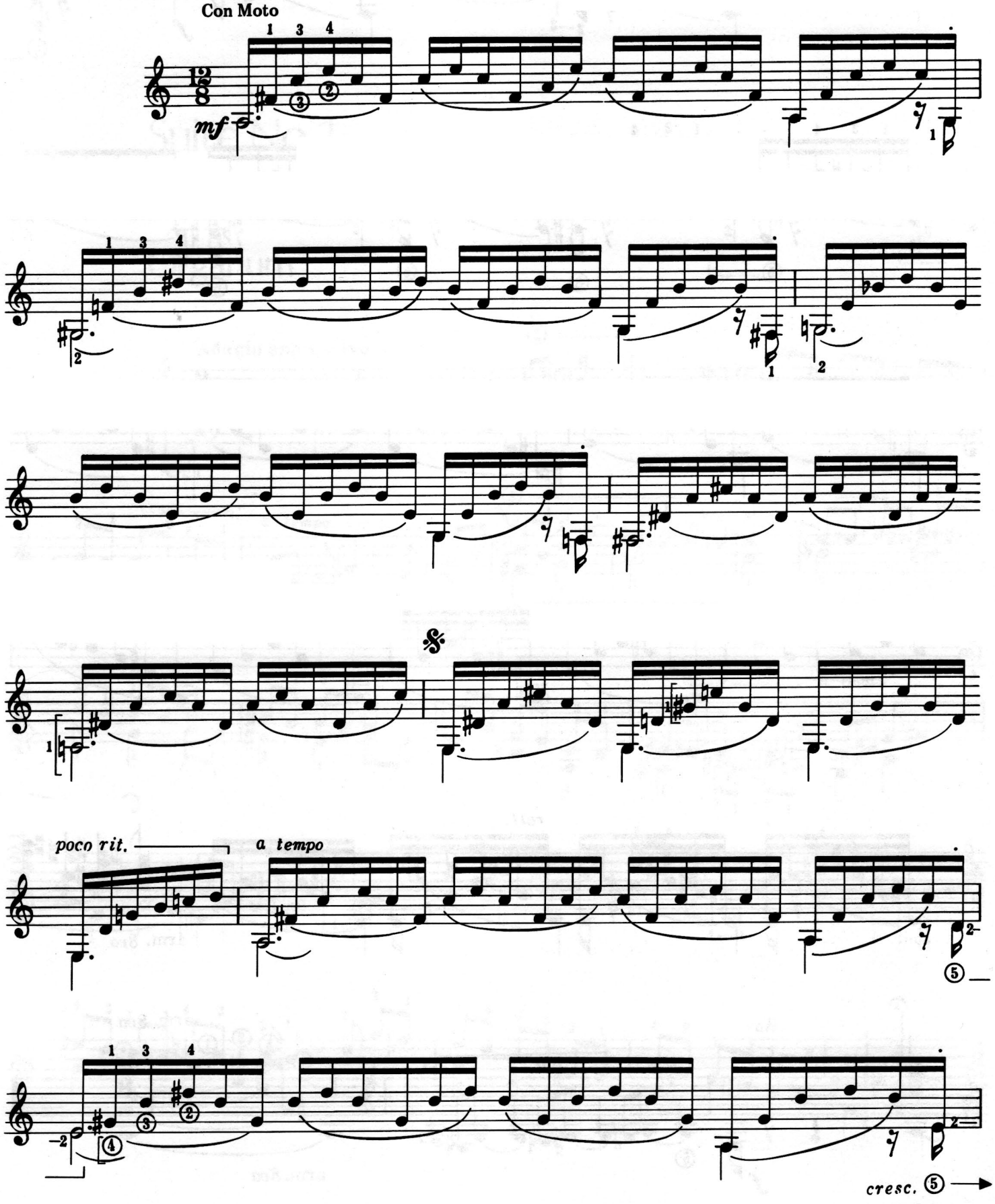
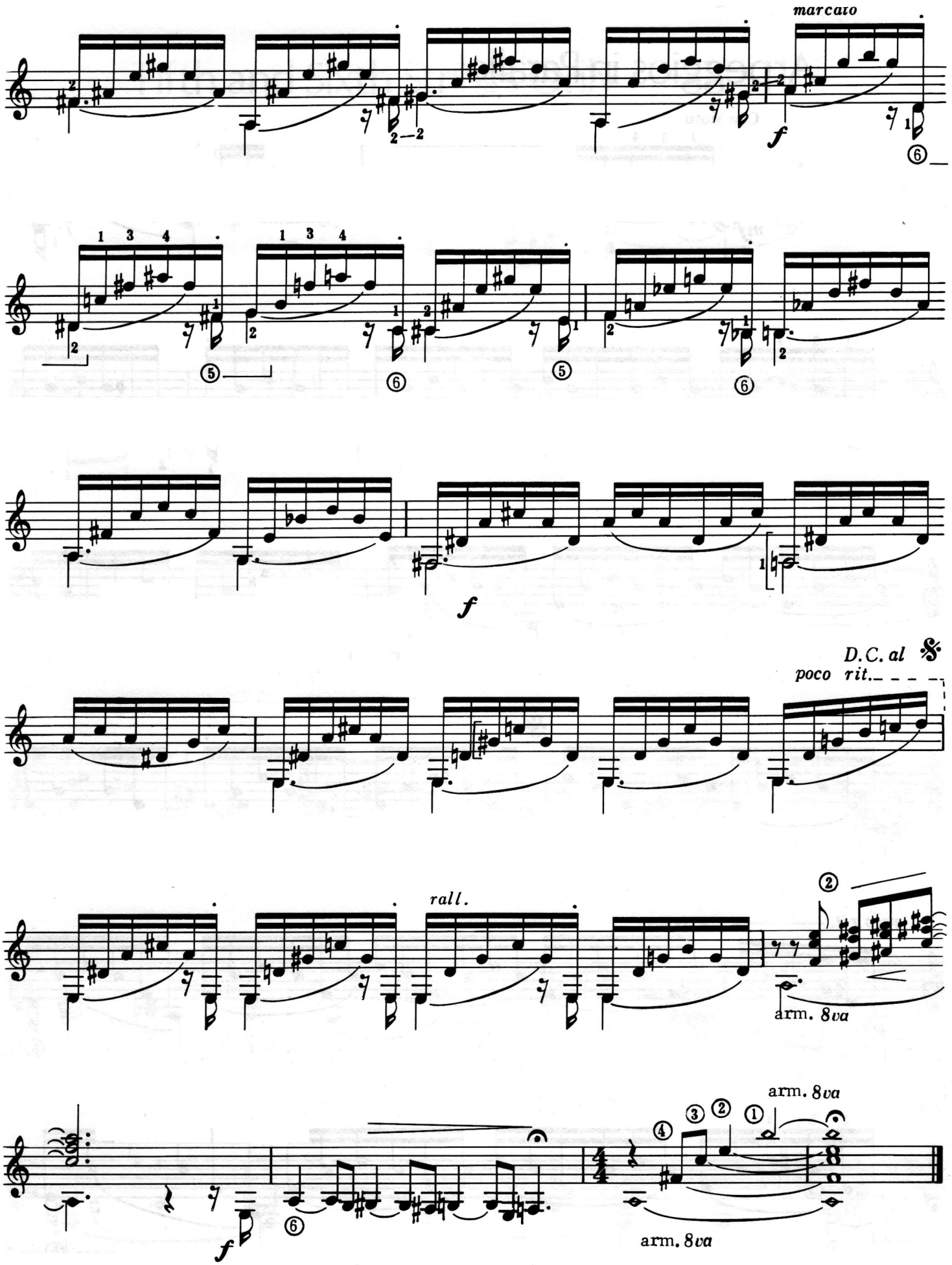
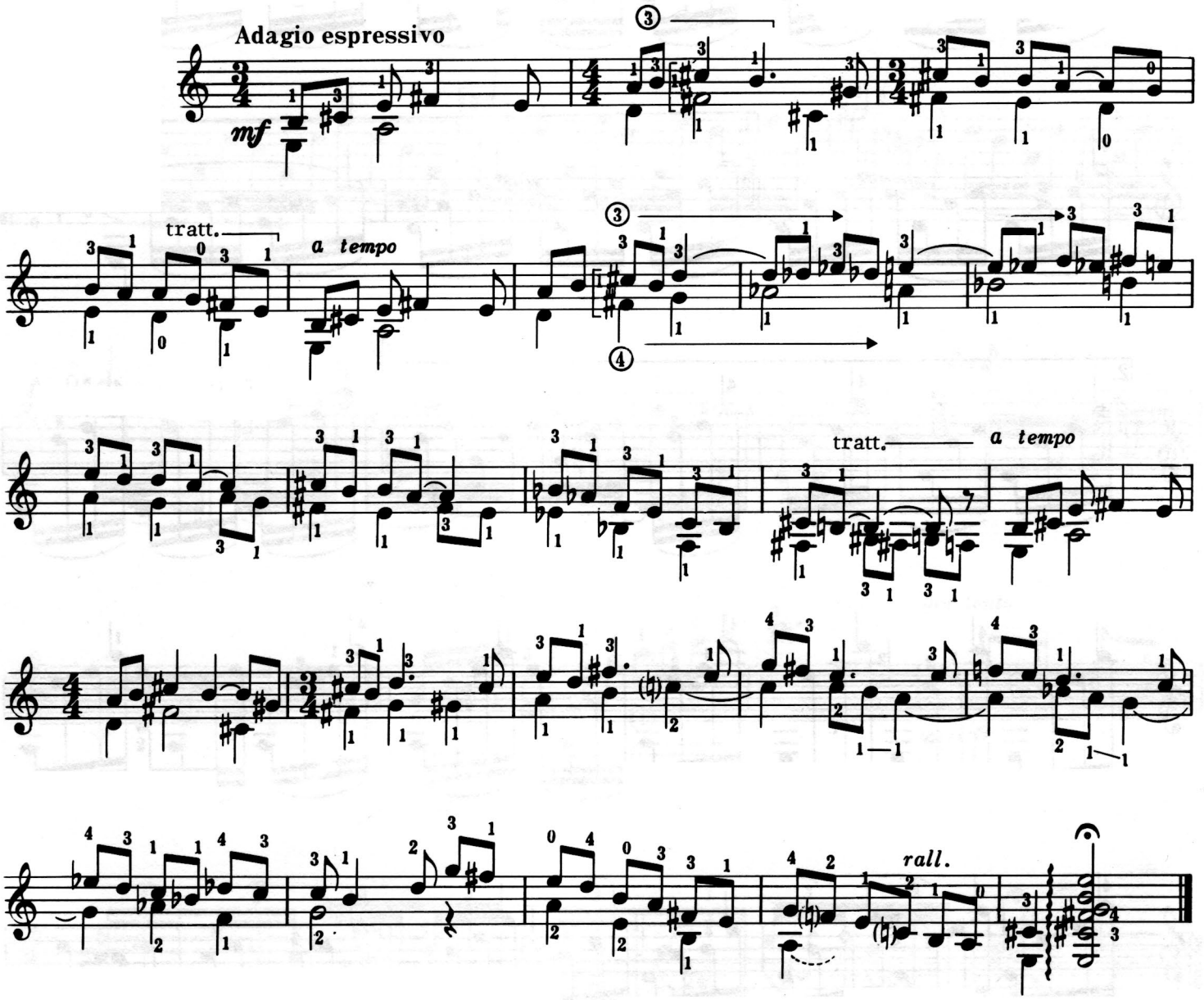
# Arpeggios in Parallel




marcato
f
f
D.C. al 𝄋
poco rit.
rall.
arm. 8va
arm. 8va
arm. 8va
f

# Suite No.1

## Organum



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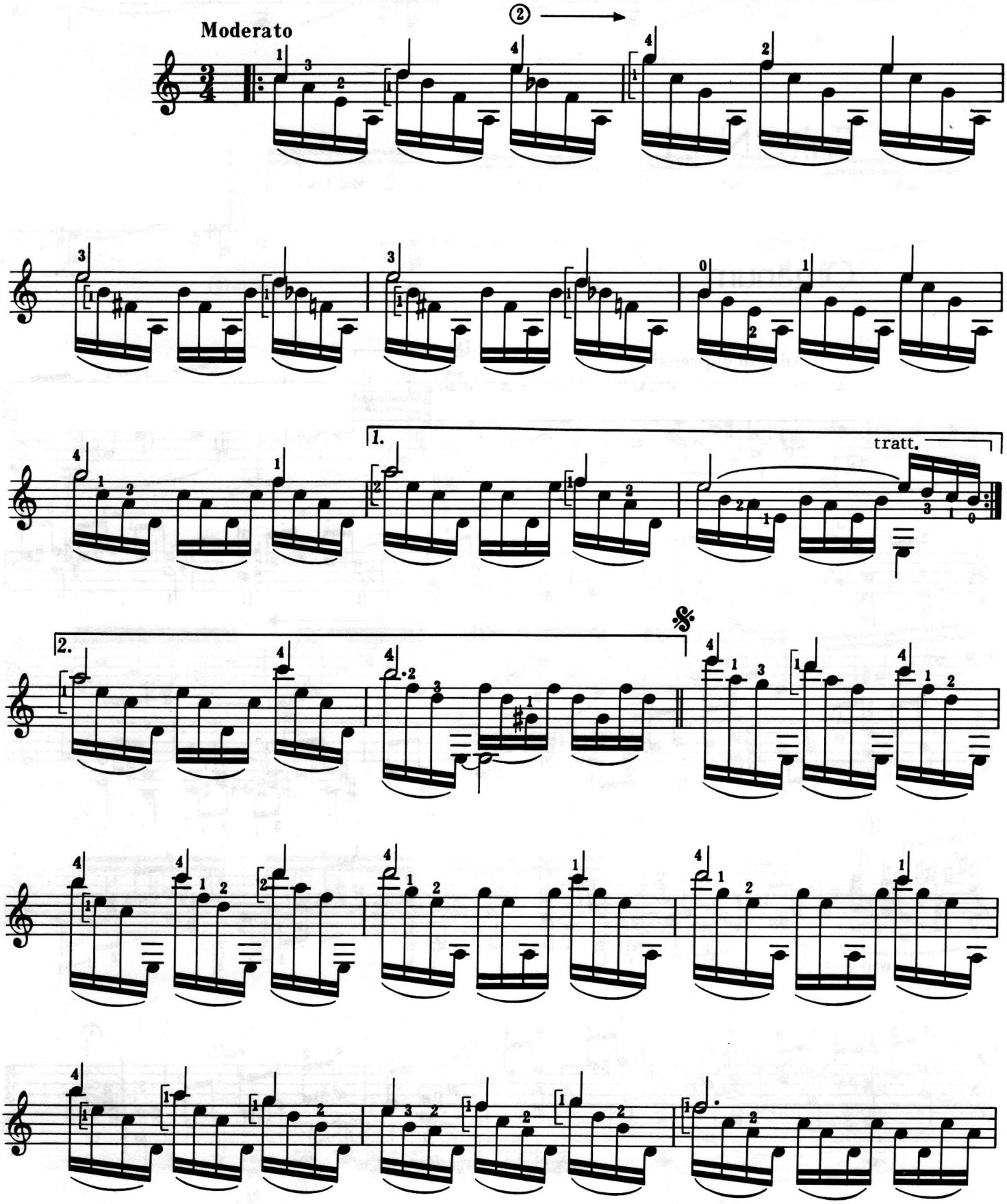
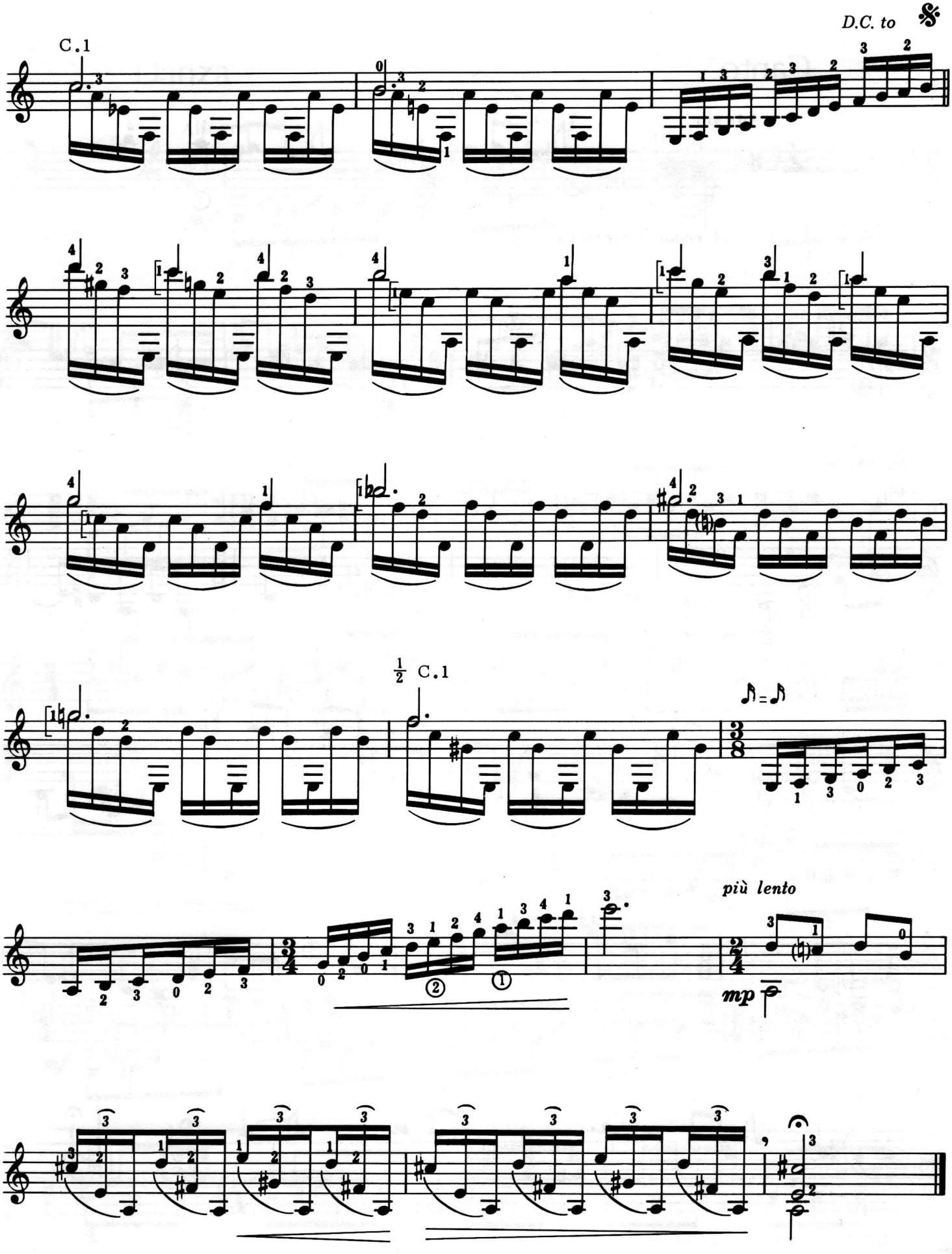
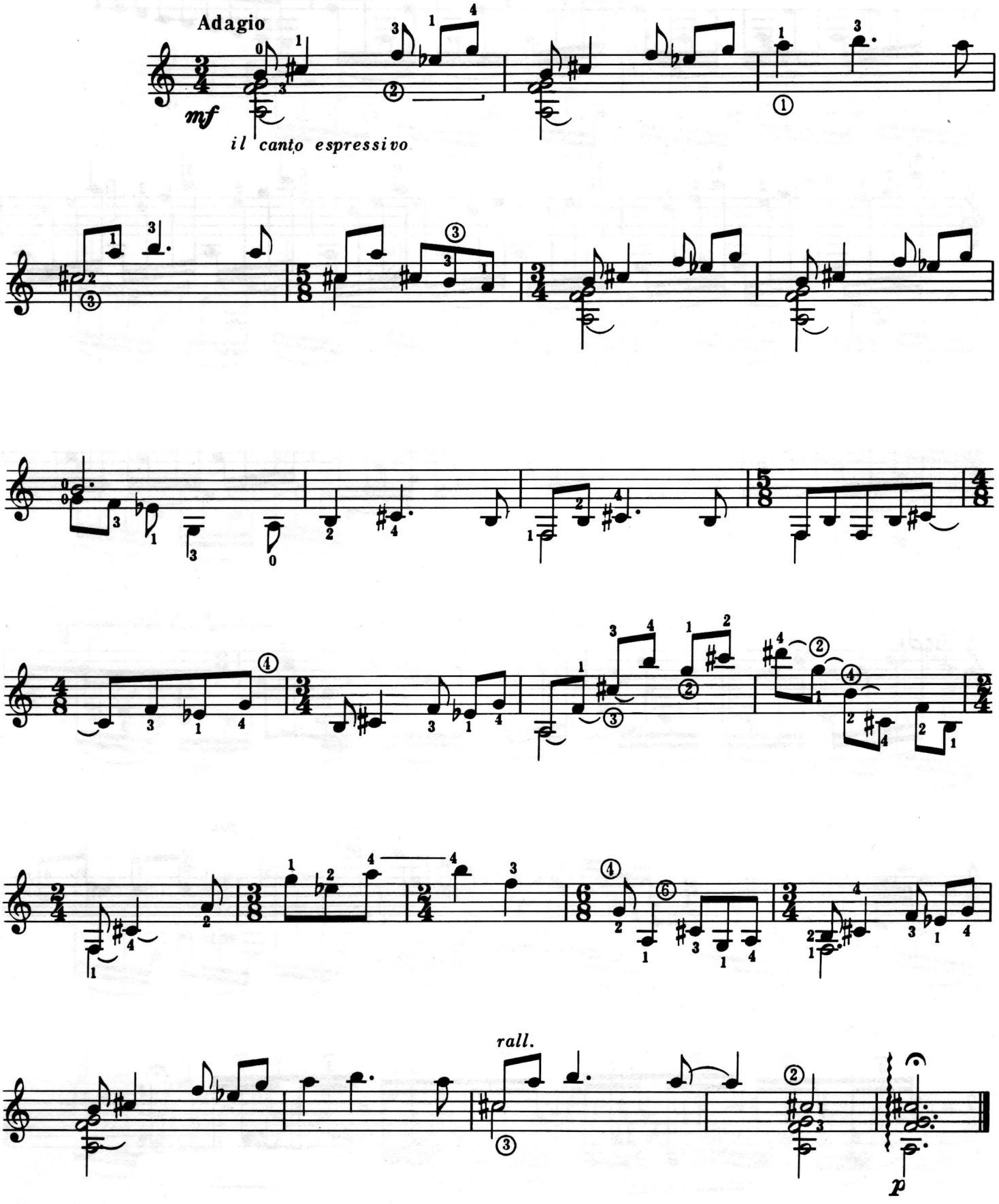
# Arpeggiato




D.C. to 𝄋
C.1
1/2 C.1
più lento
mp

# Canto



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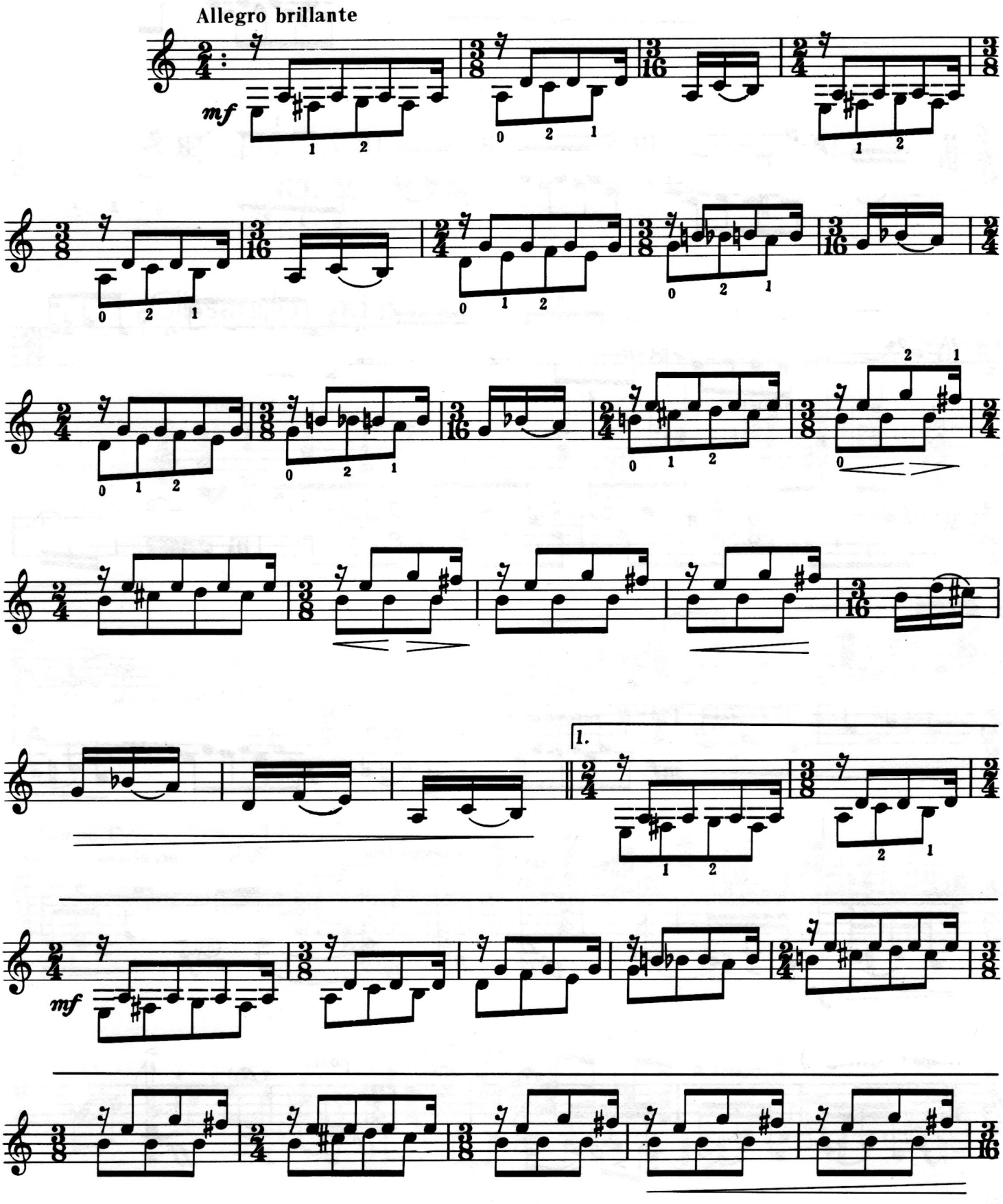
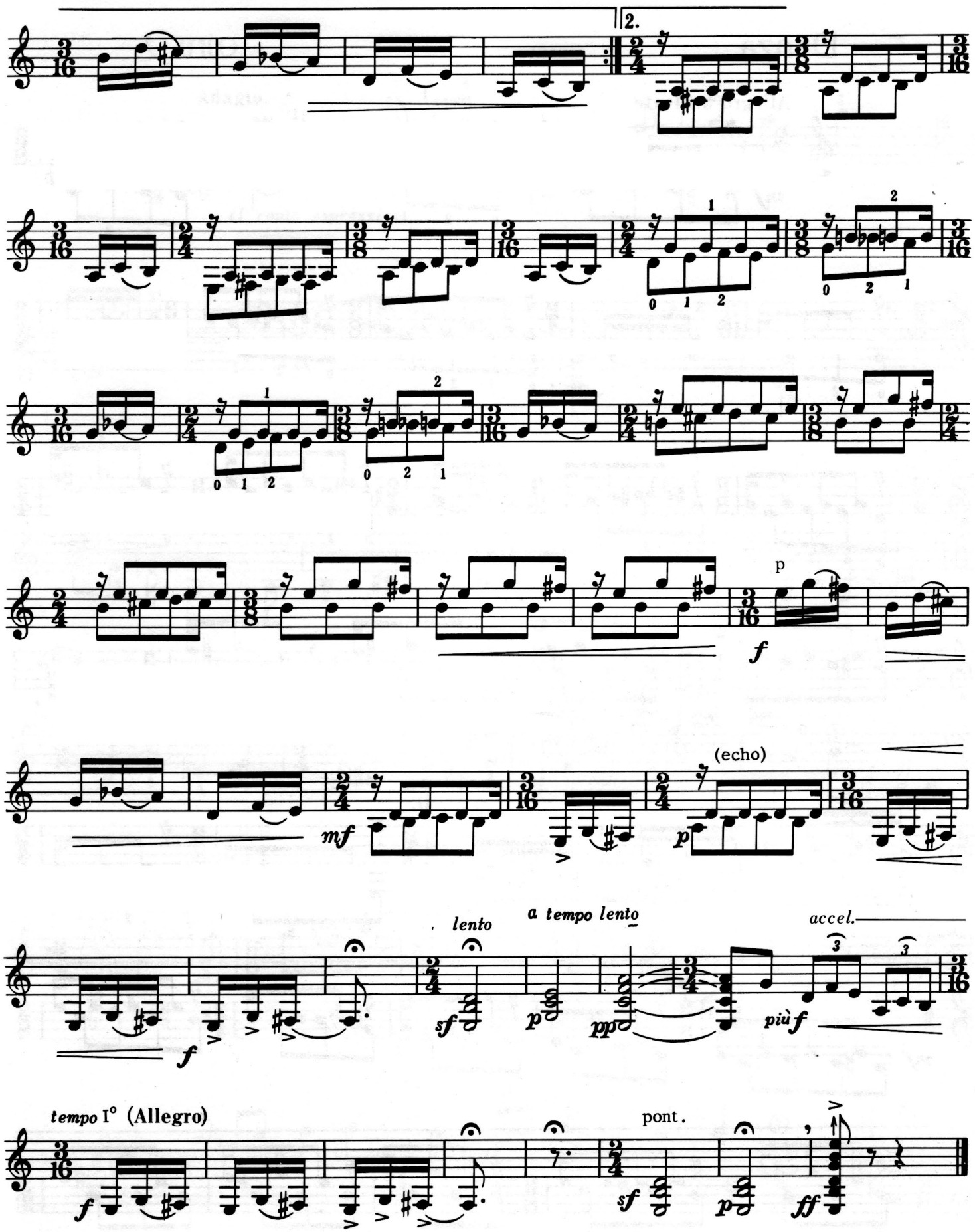
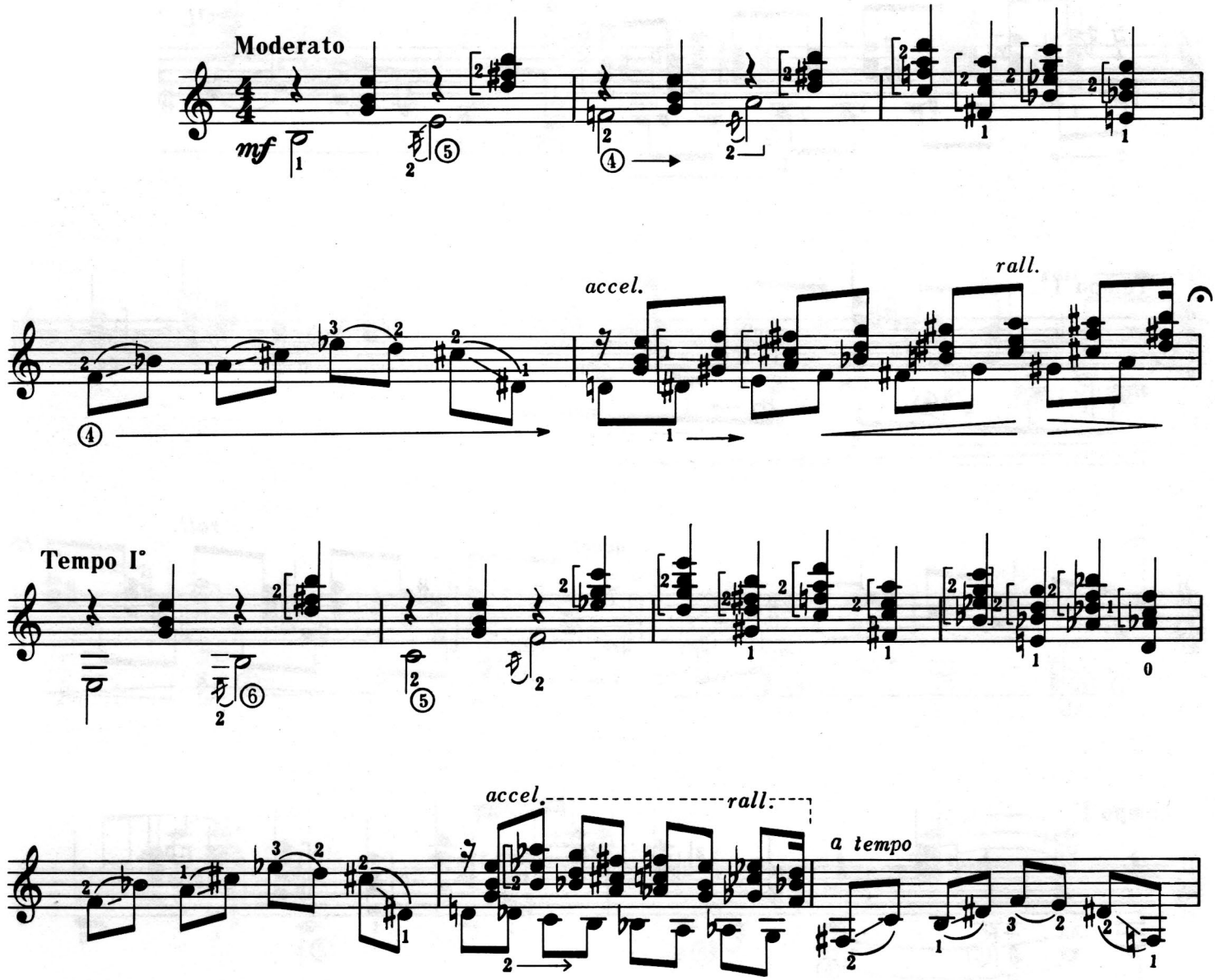
# Danza

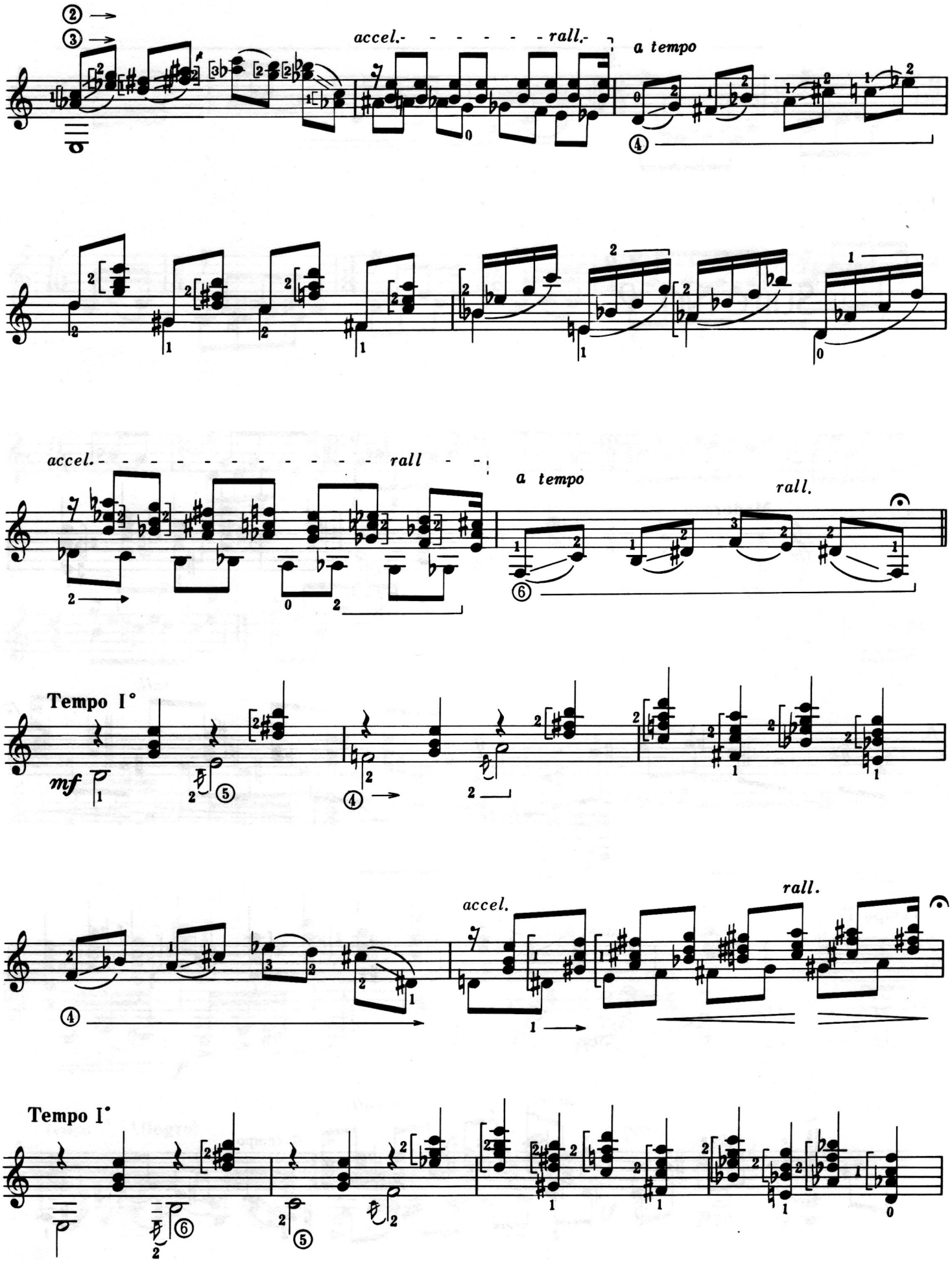


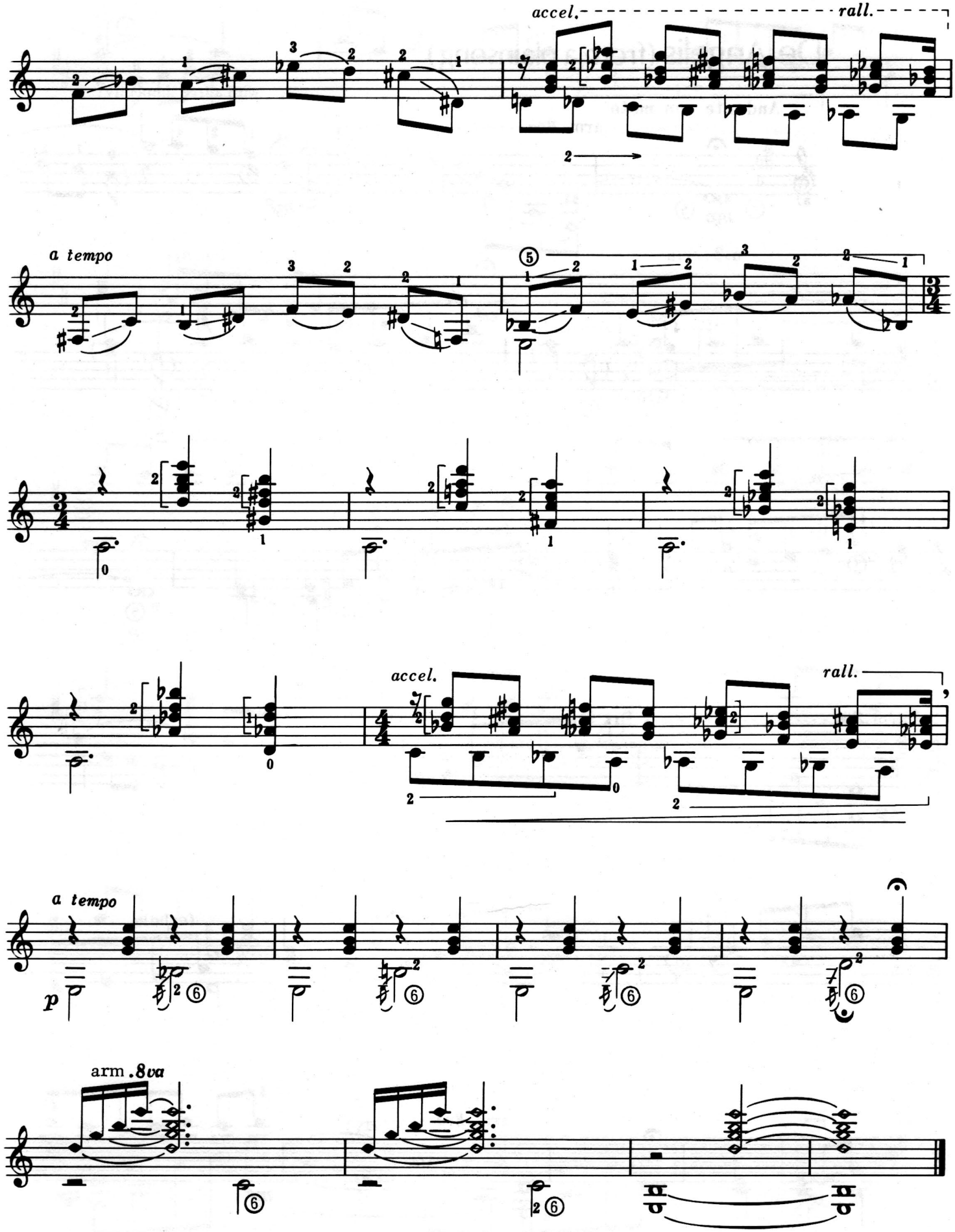

2.
p
f
mf
(echo)
p
lento
a tempo lento
accel.
sf
p
pp
più f
f
tempo I° (Allegro)
pont.
sf
p
fff

# Suite No. 2

## Glissando and Barré




accel.
rall.
a tempo
accel.
rall
a tempo
rall.
Tempo I°
mf
accel.
rall.
Tempo I°


accel.
rall.
a tempo
accel.
rall.
a tempo
p
arm .8va

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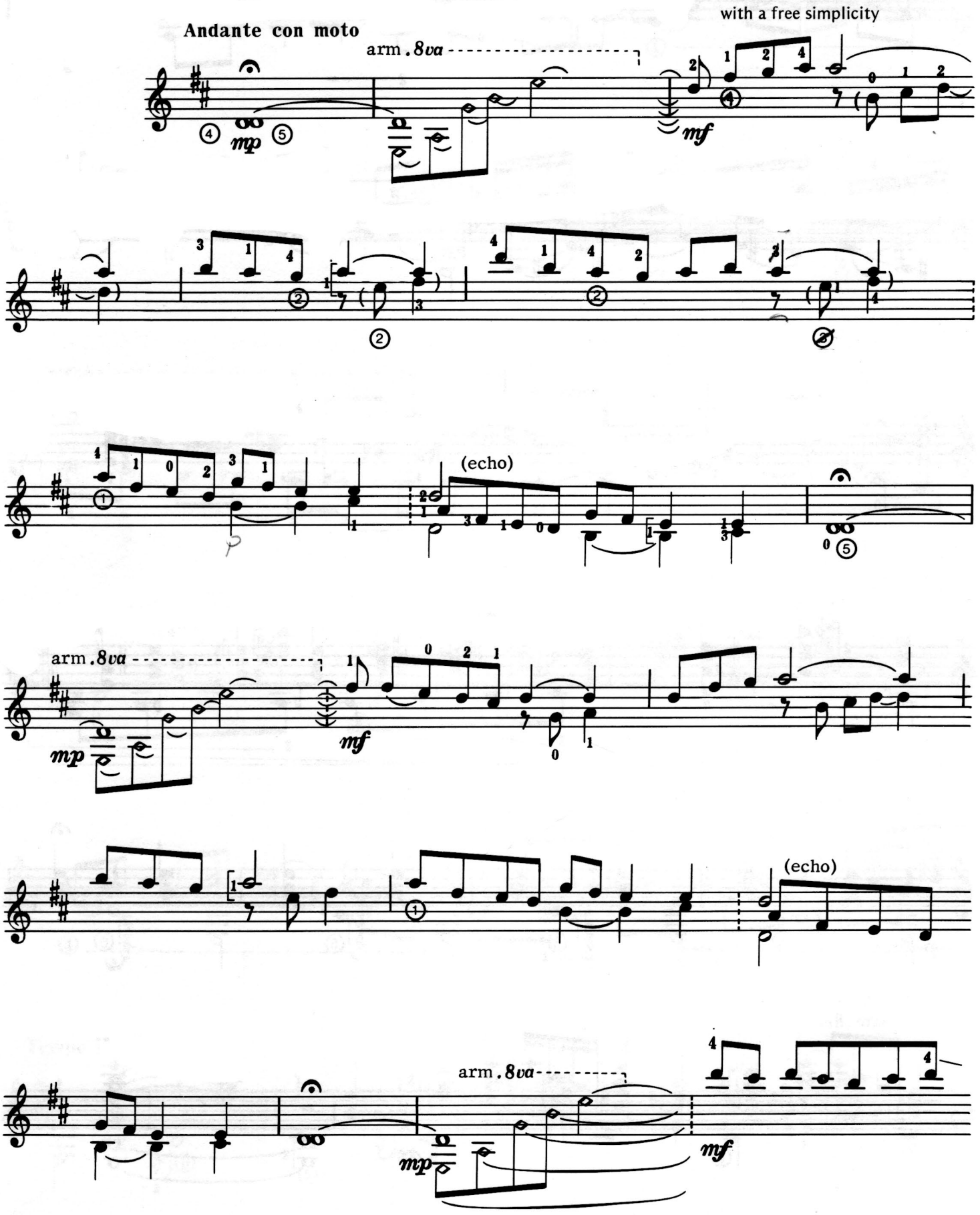
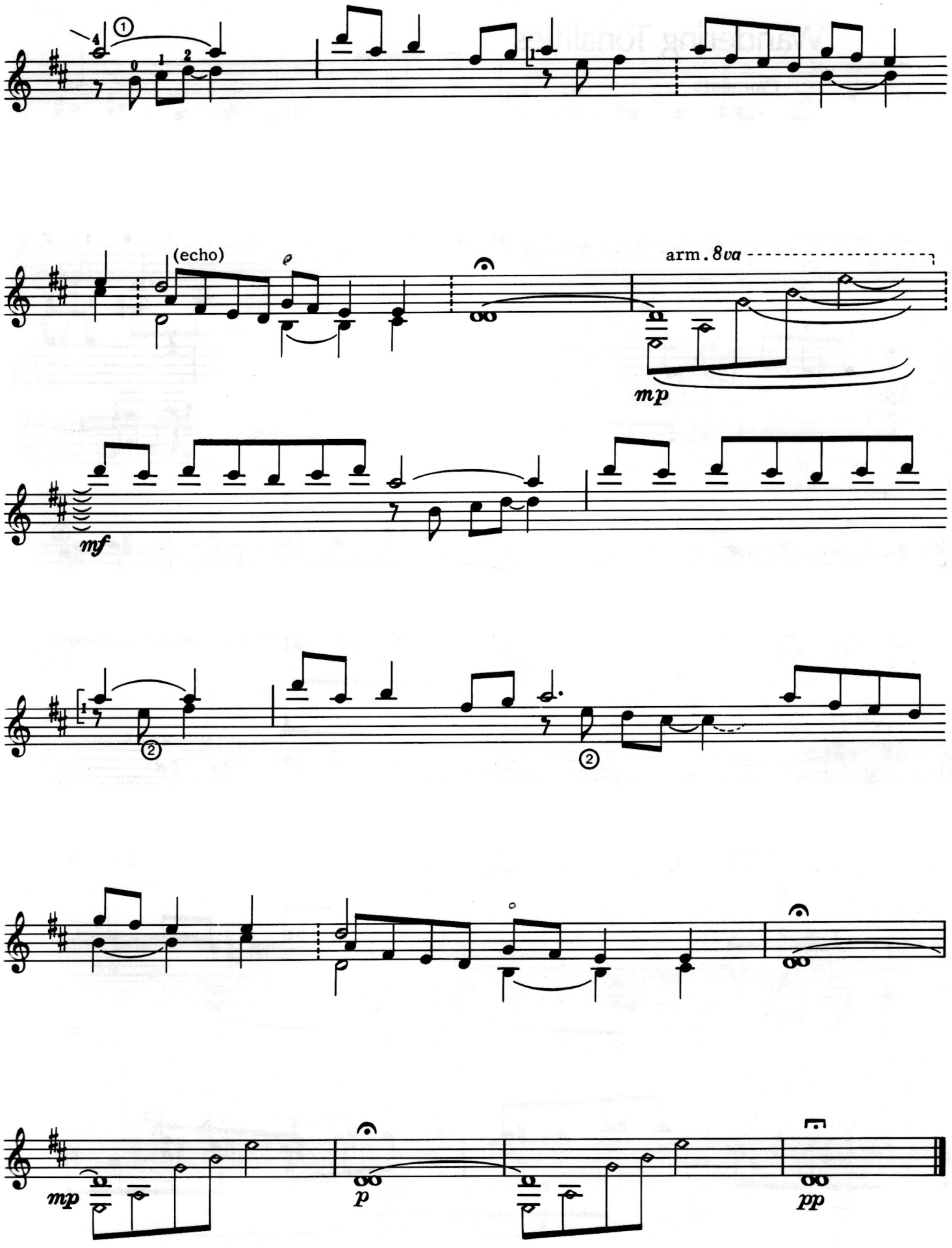
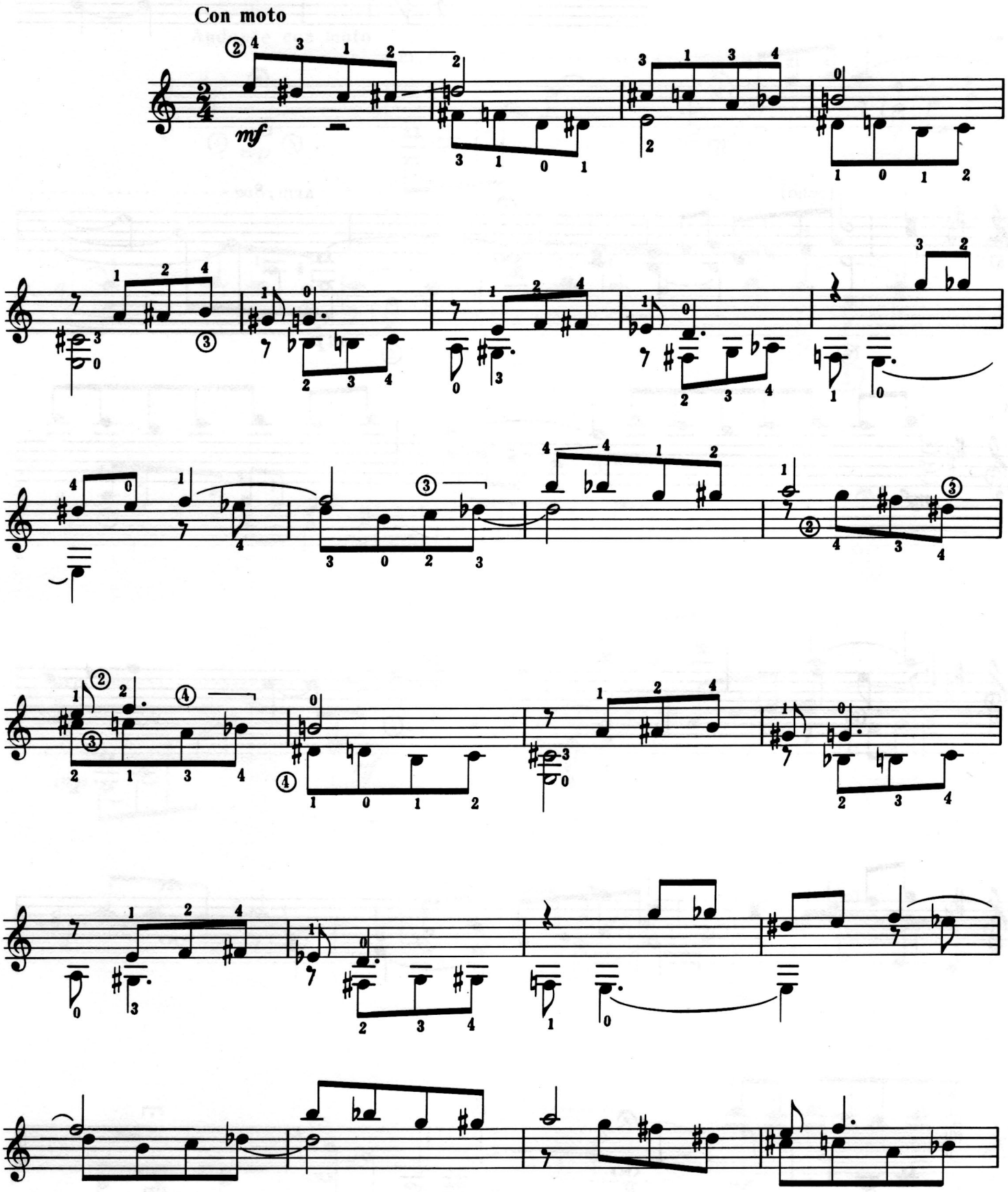
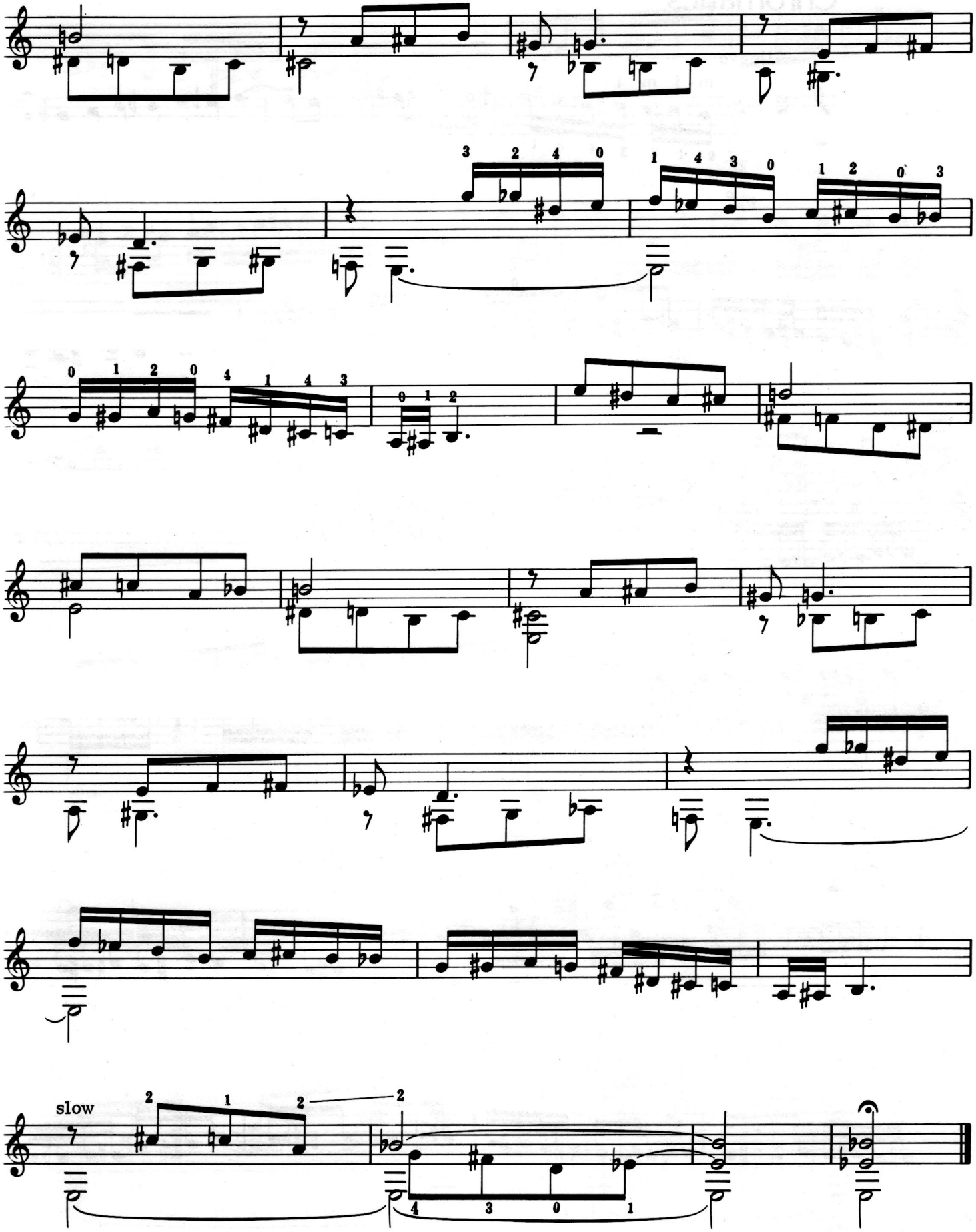
# De Angelis (from a plainsong)



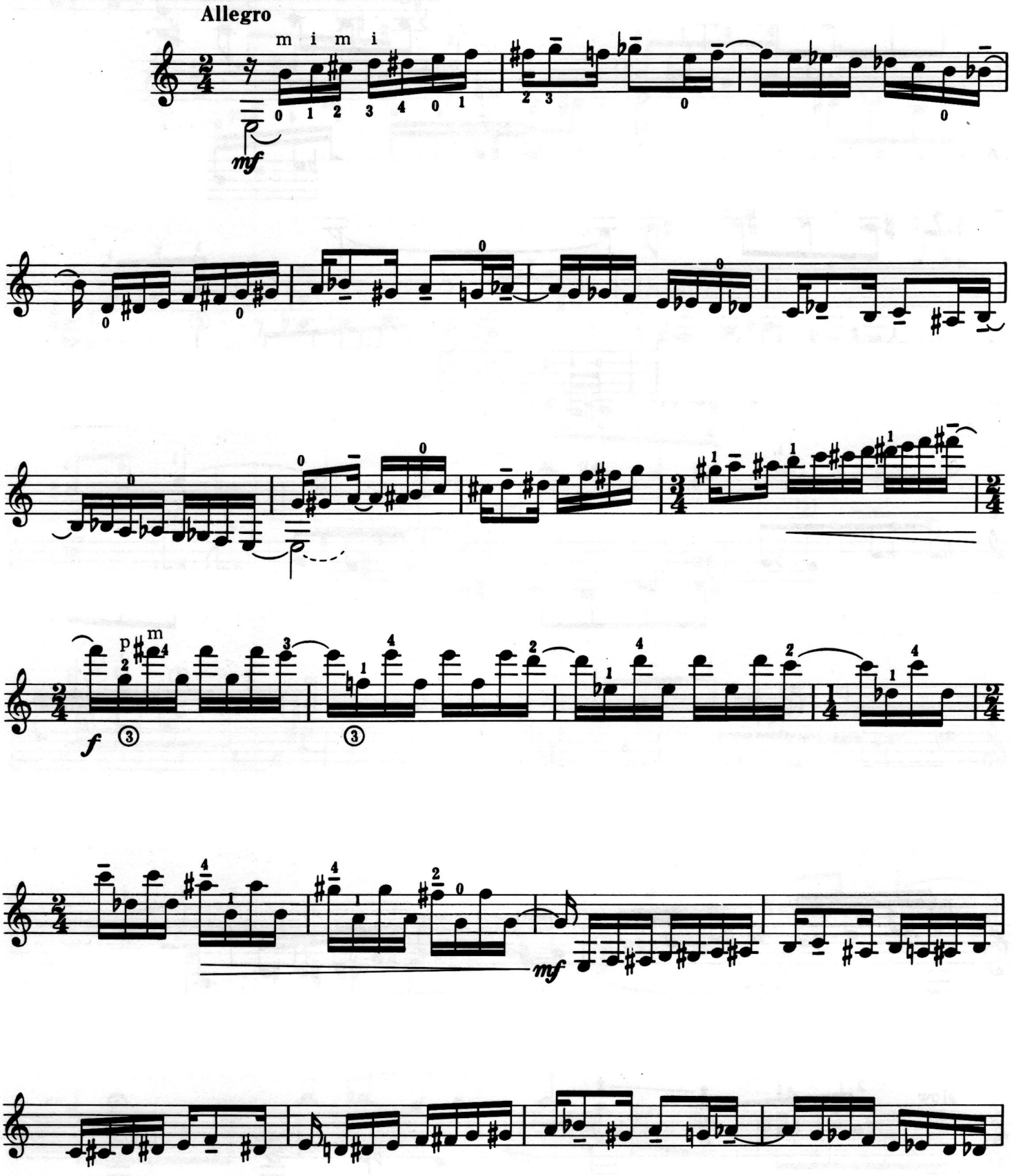

(echo)
arm. 8va
mp
mf
mp
p
pp

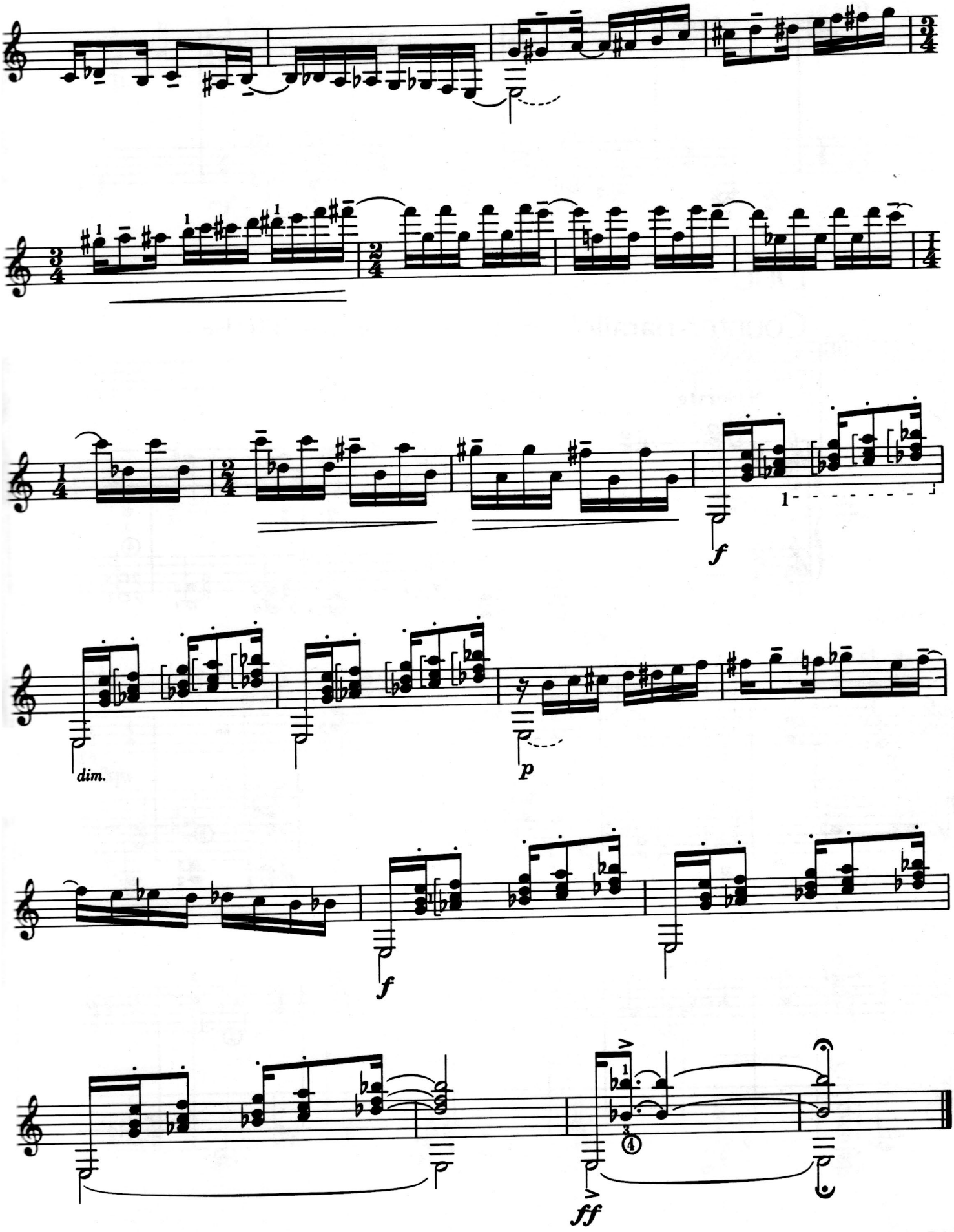
# Wandering Tonalities



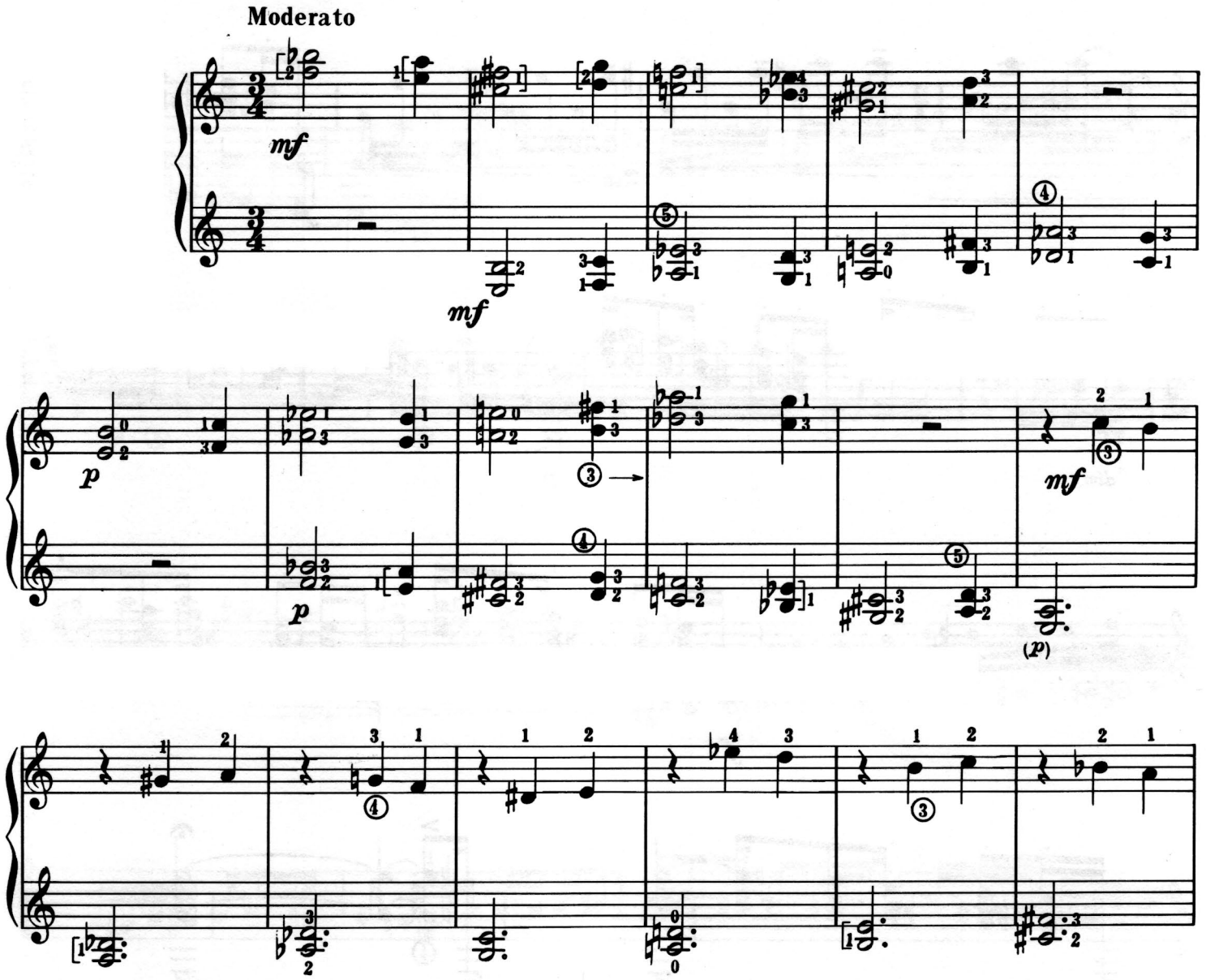

slow

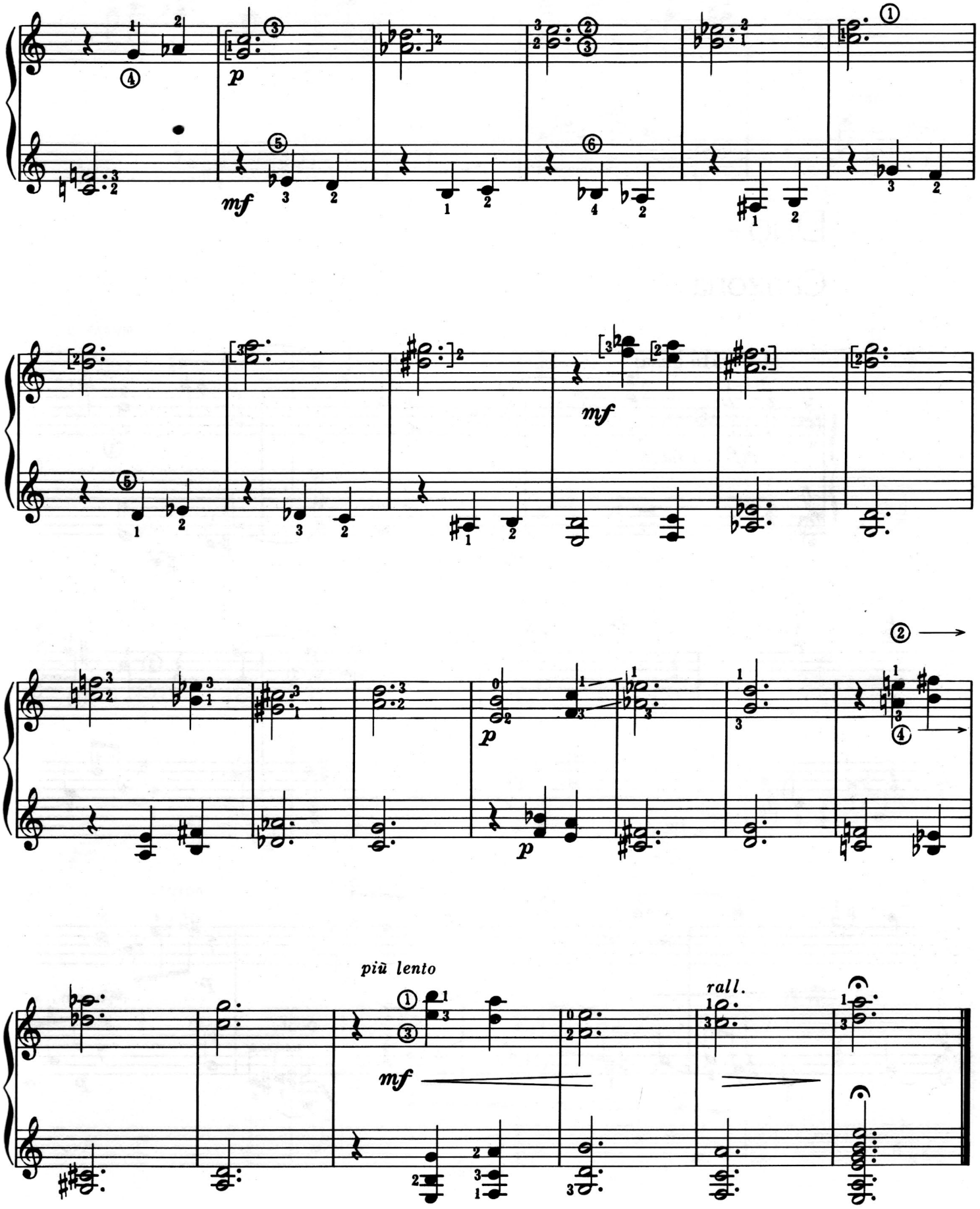
# Chromatics



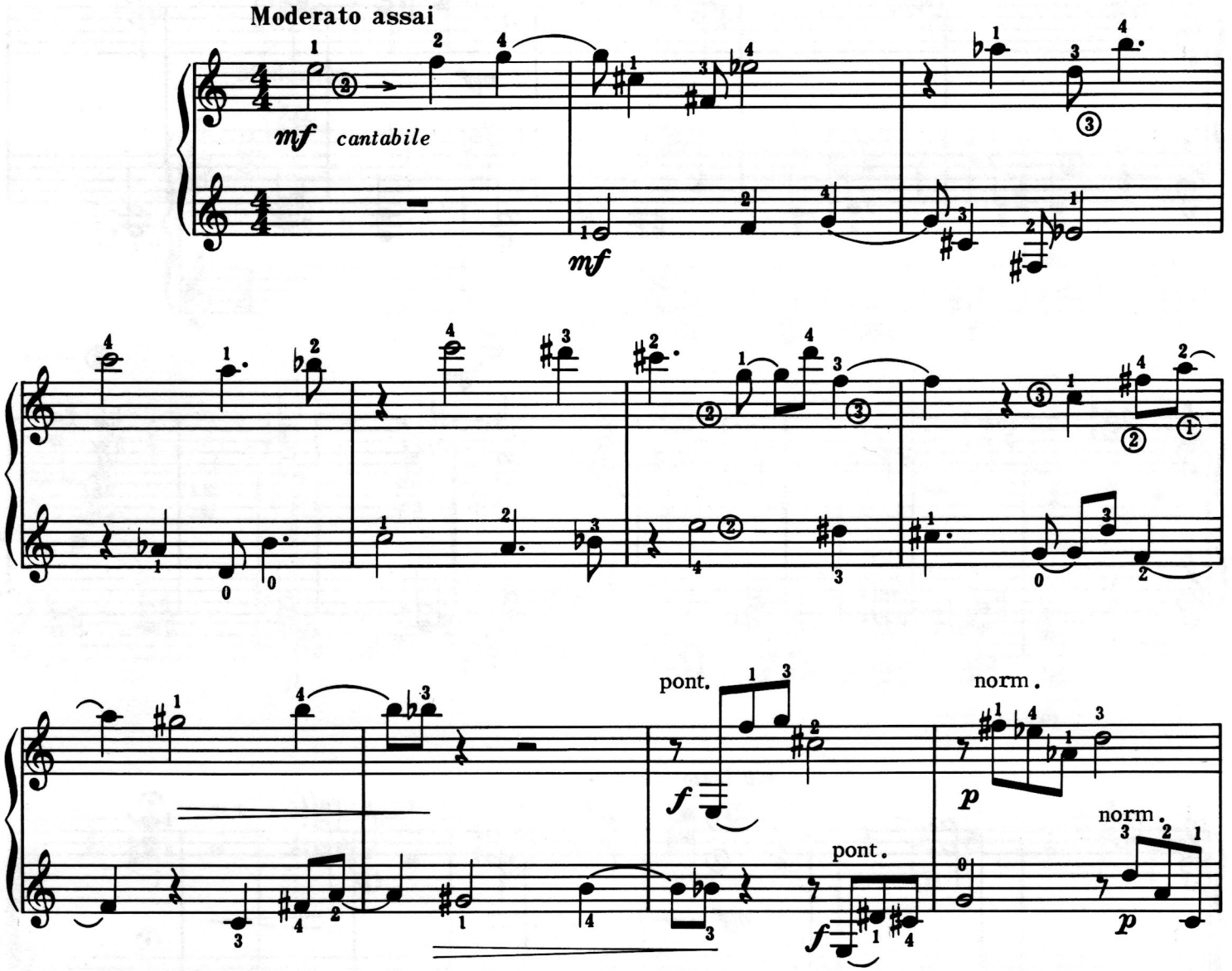

f
dim.
p
f
ff

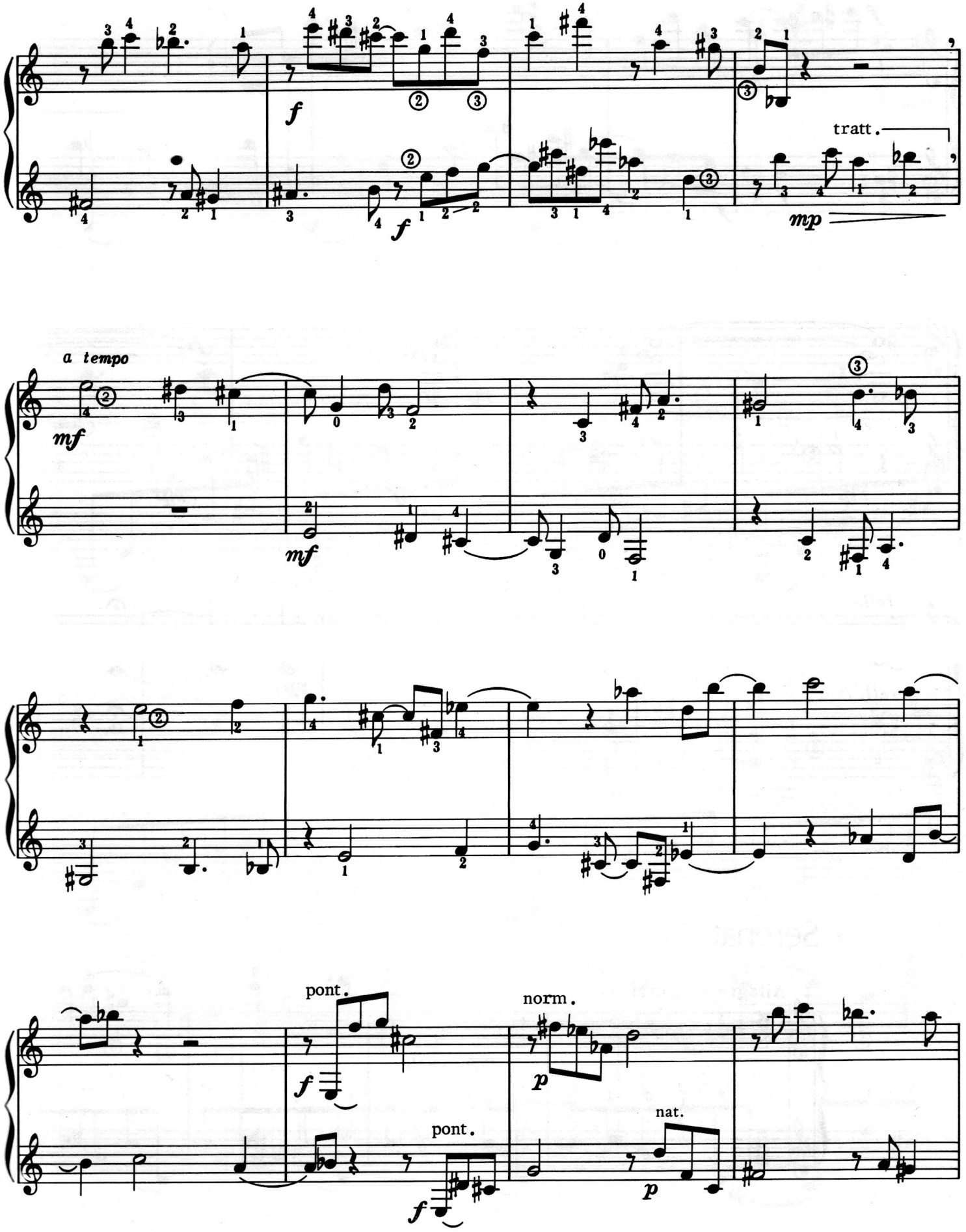
# Duo -
## Counter-parallelisms in Fourths and Fifths

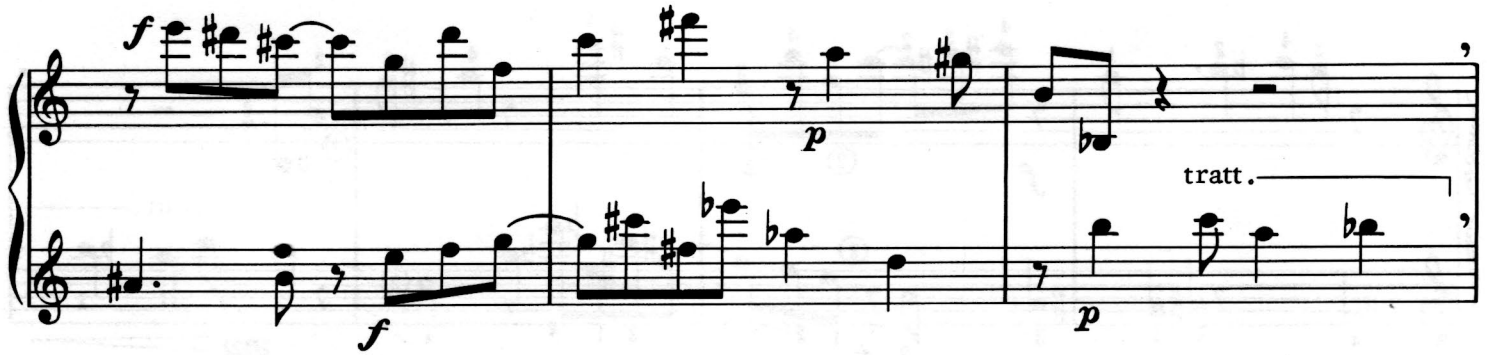


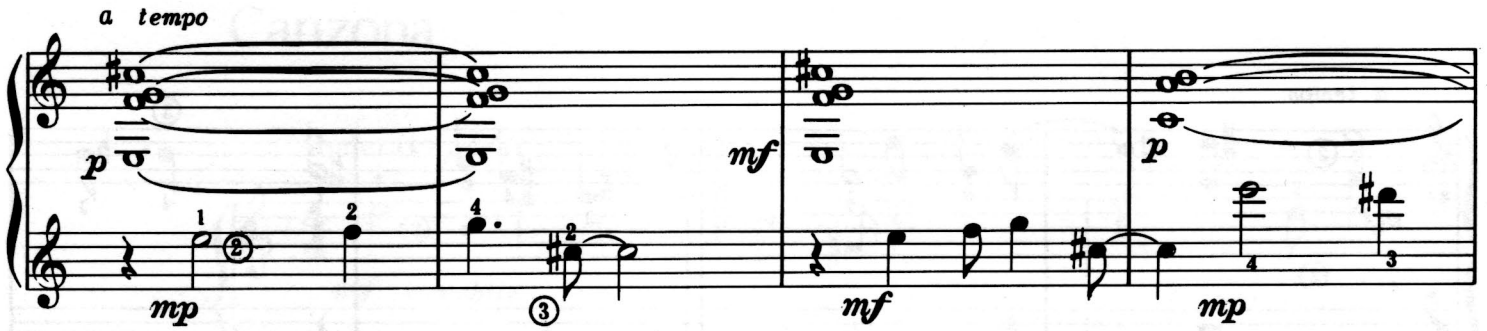

p
mf
mf
p
p
più lento
mf
rall.

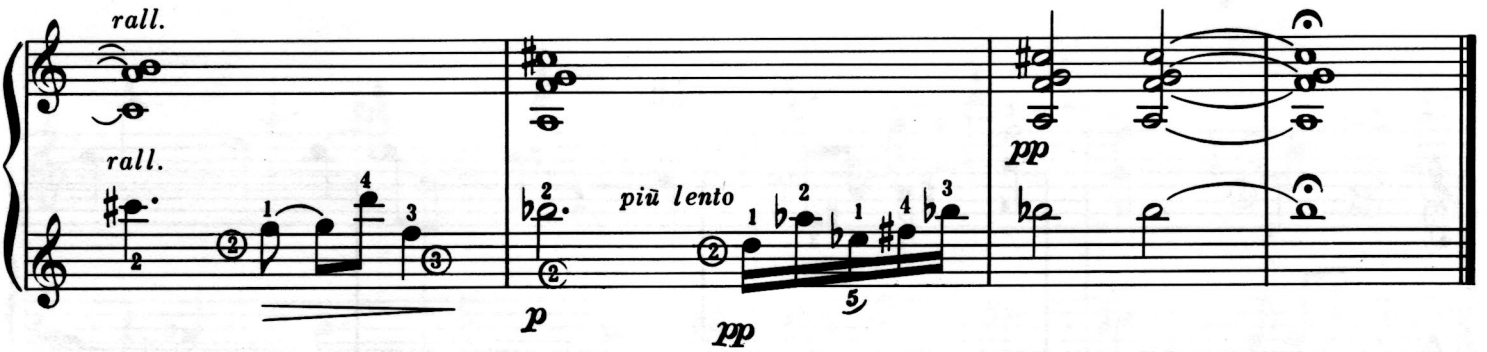
# Duo -
## Canzona



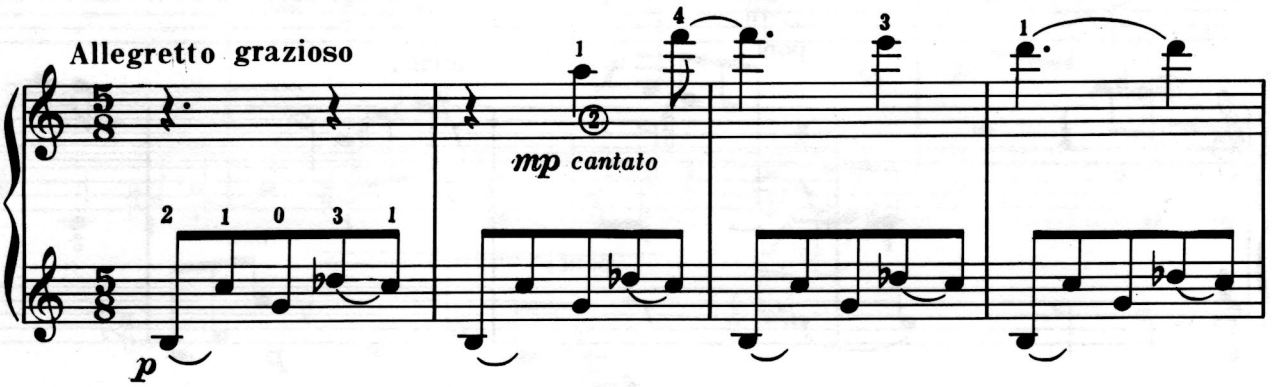

tratt.
mp
a tempo
mf
mf
pont.
norm.
p
nat.
pont.
f
p

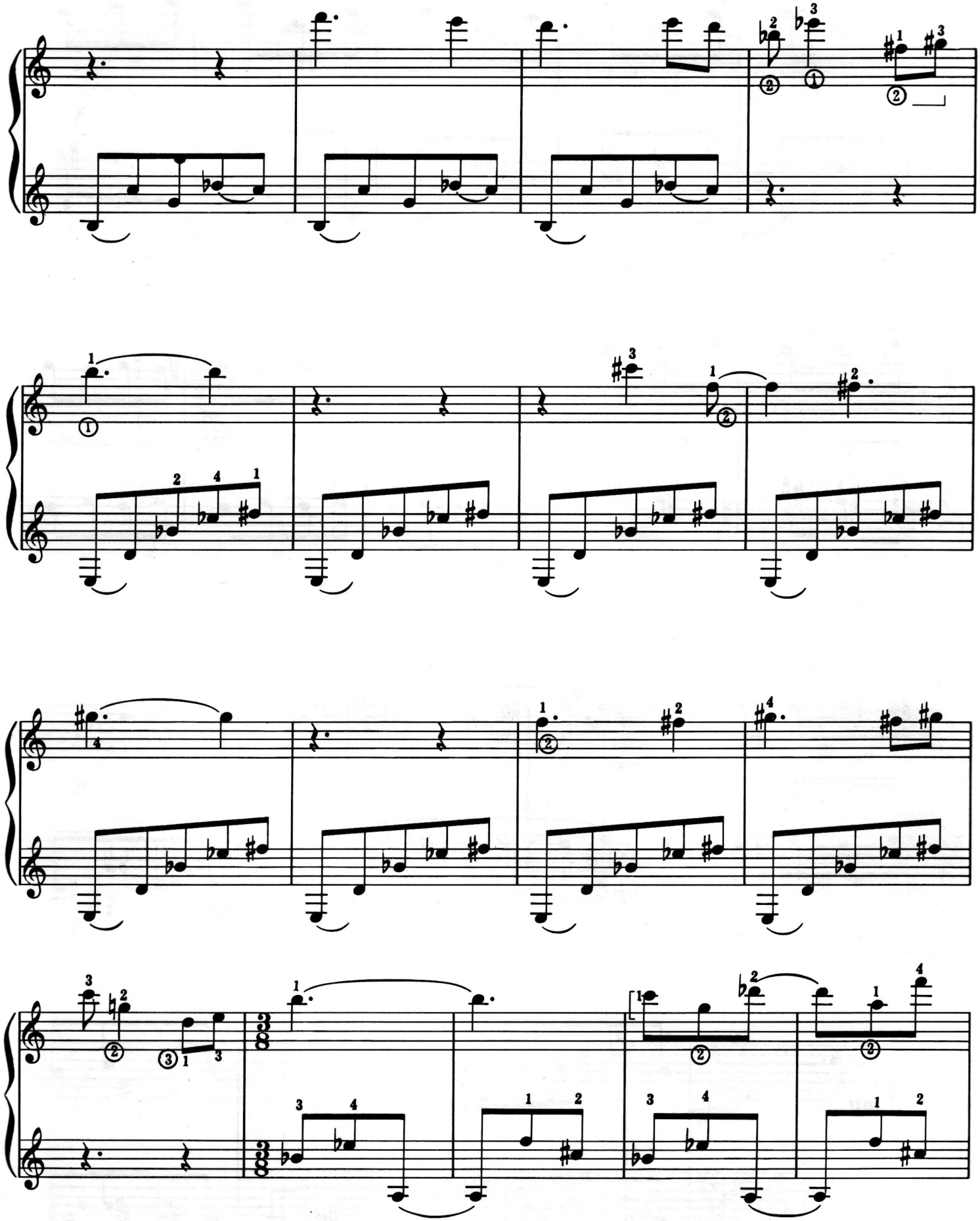

f
p
f
tratt.
p

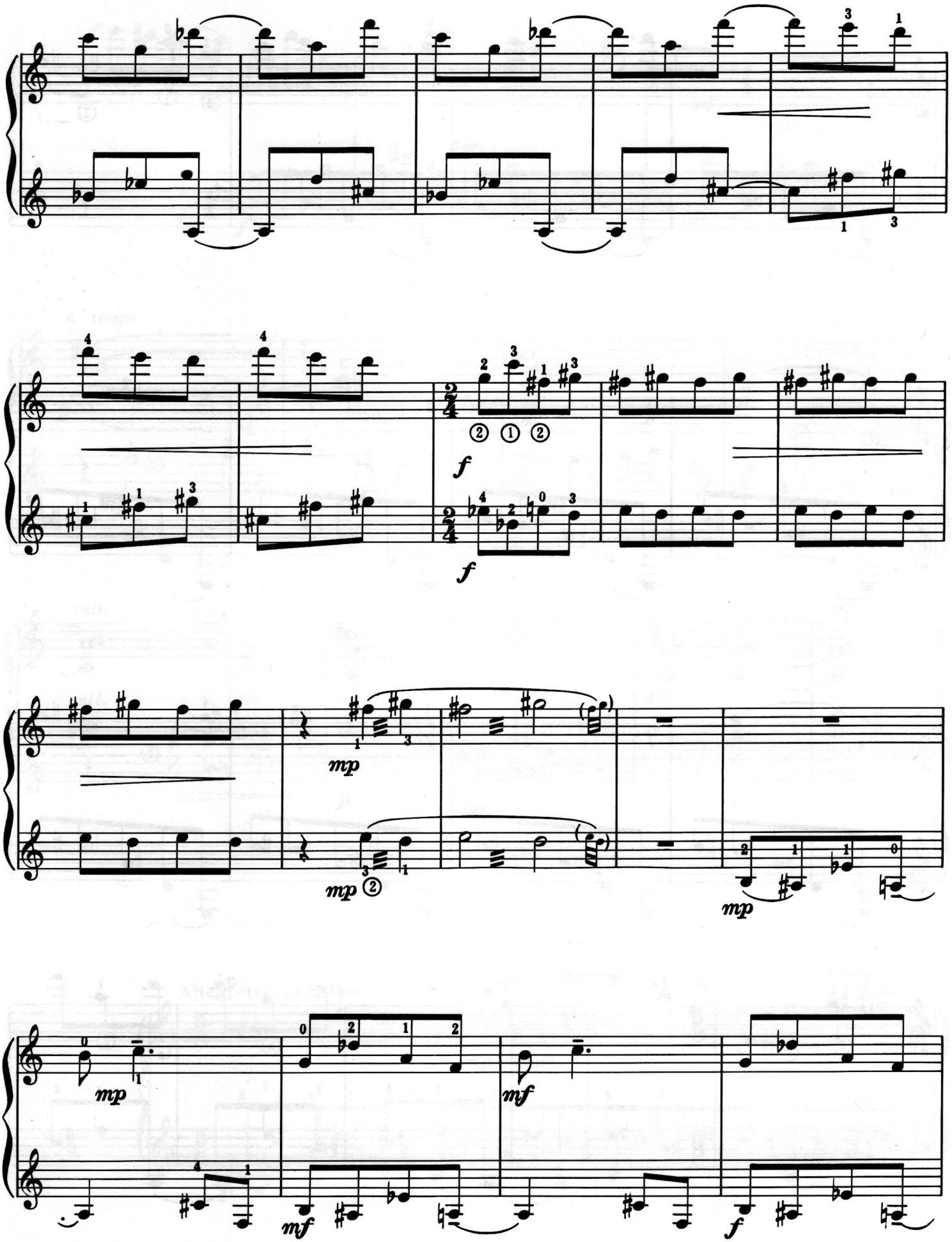

a tempo
p
mp
mf
mf
p
mp

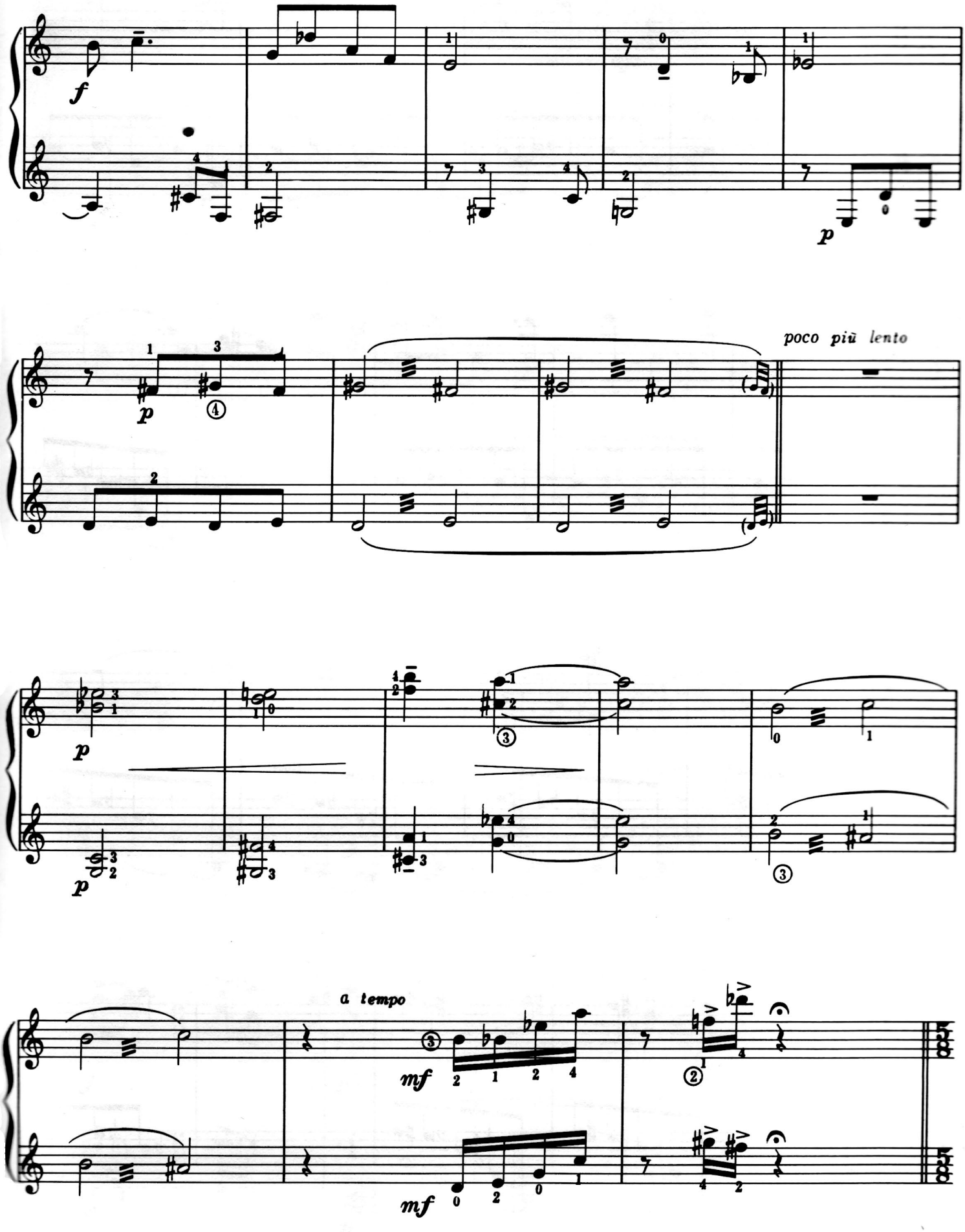

rall.
rall.
più lento
p
pp
pp

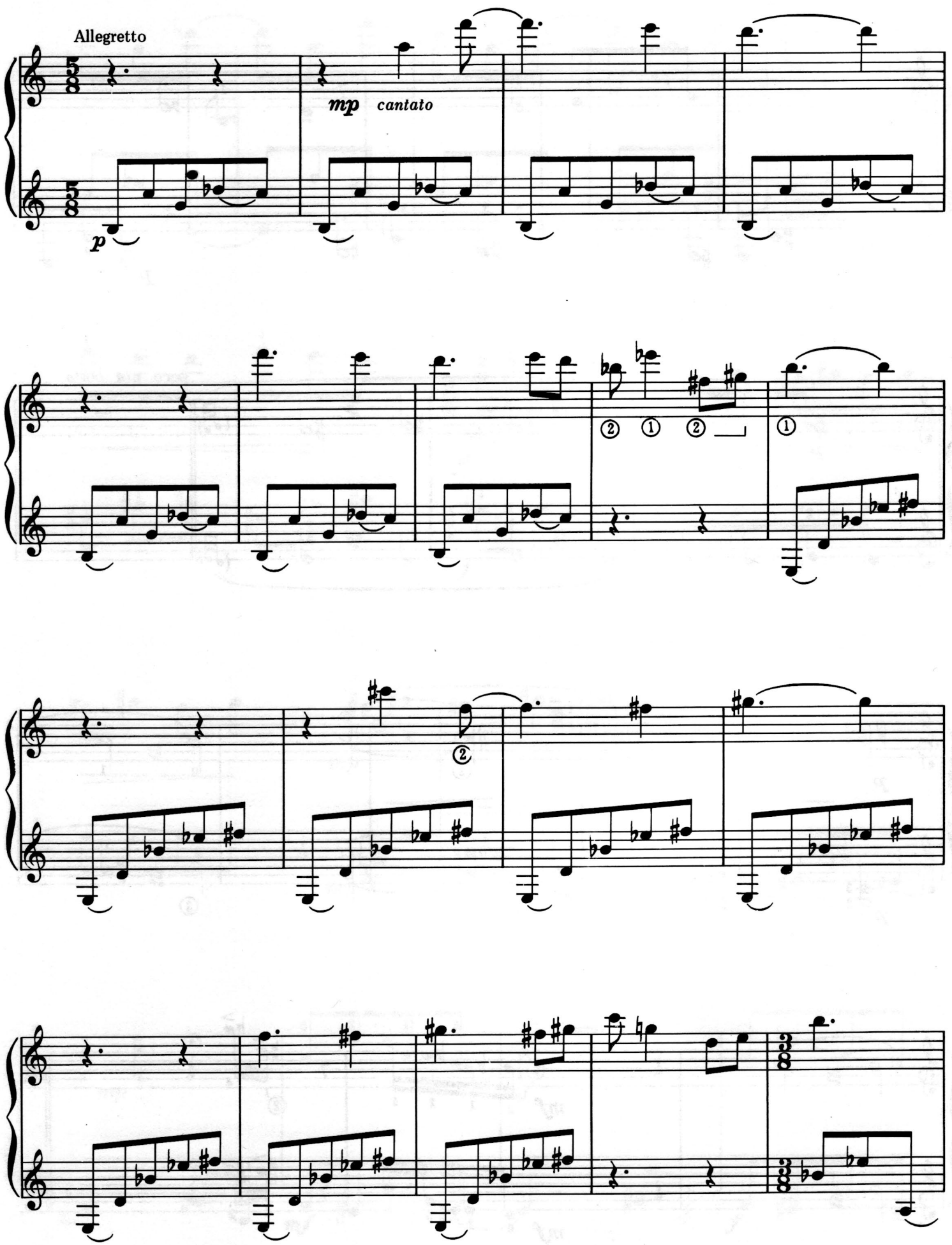
## Serenata

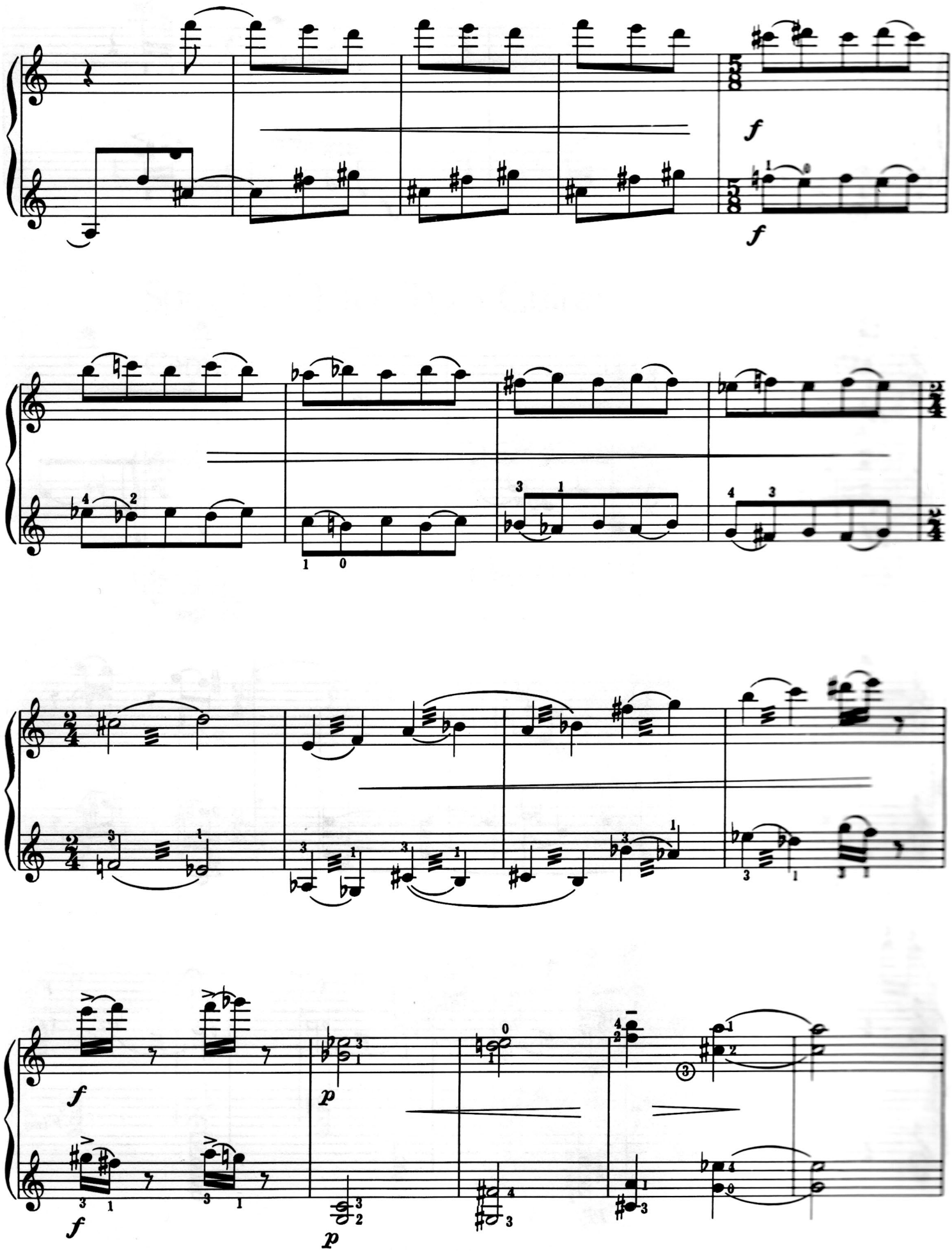

Allegretto grazioso
mp cantato
p

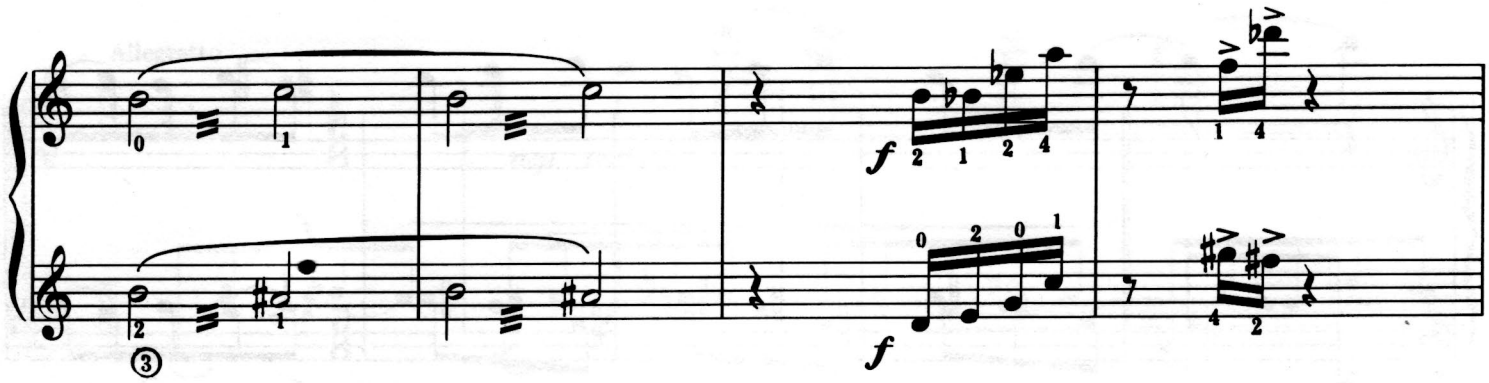


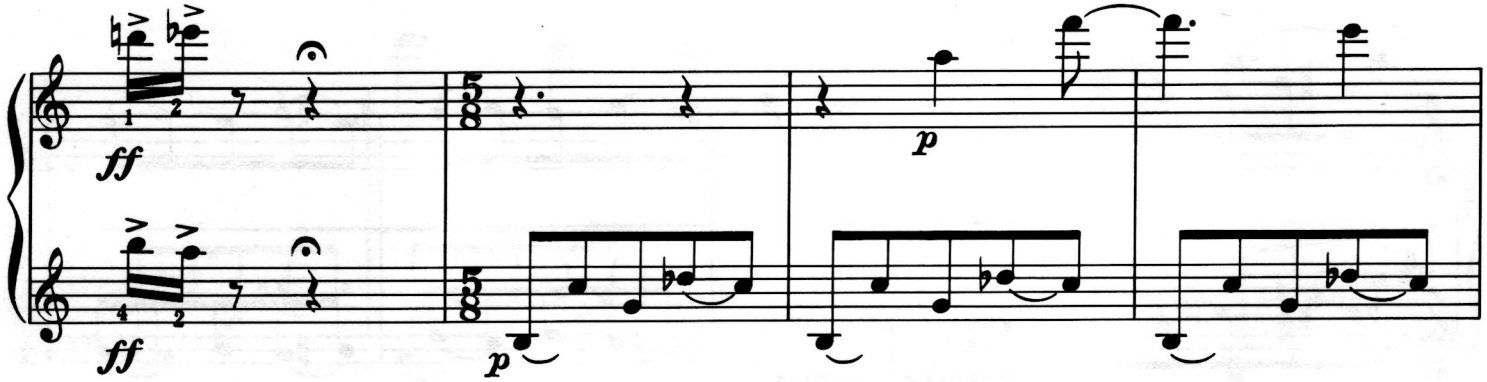

f
f
mp
mp
mp
mp
mf
mf
f

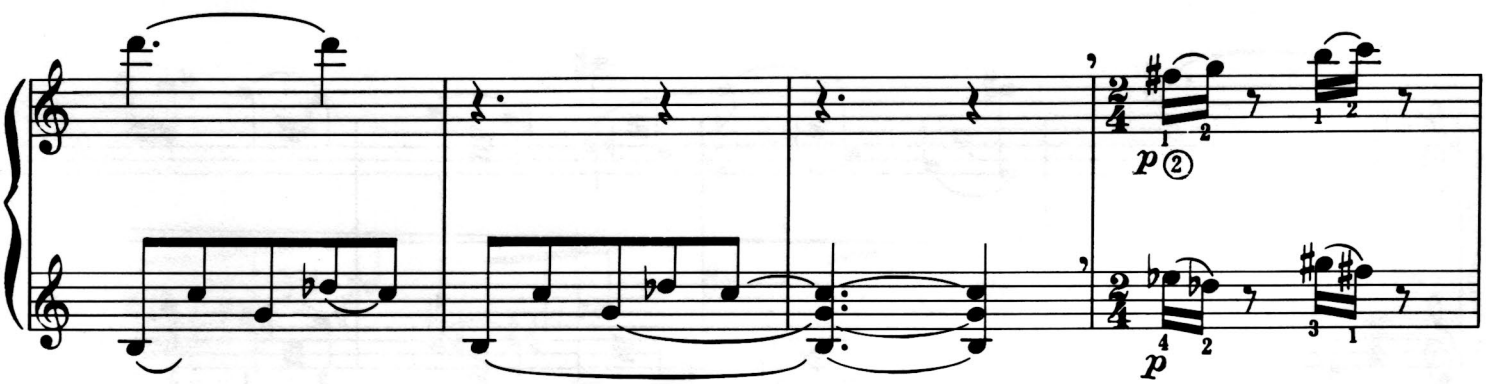

poco più lento
a tempo


Allegretto
mp cantato
p


f
f
f
p
f
p


f
f


ff
ff
p
p


p
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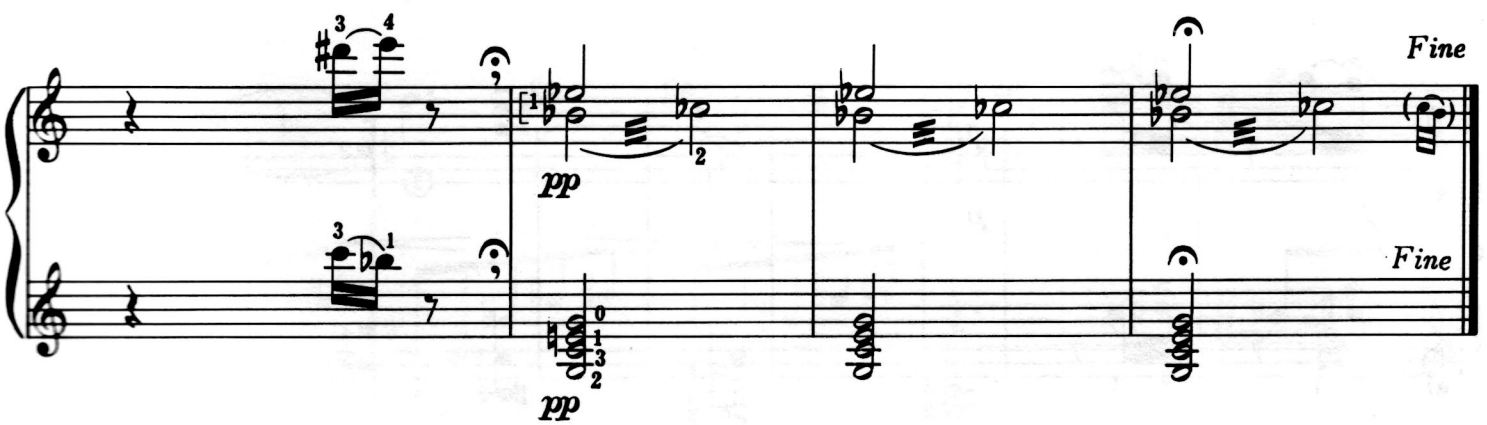
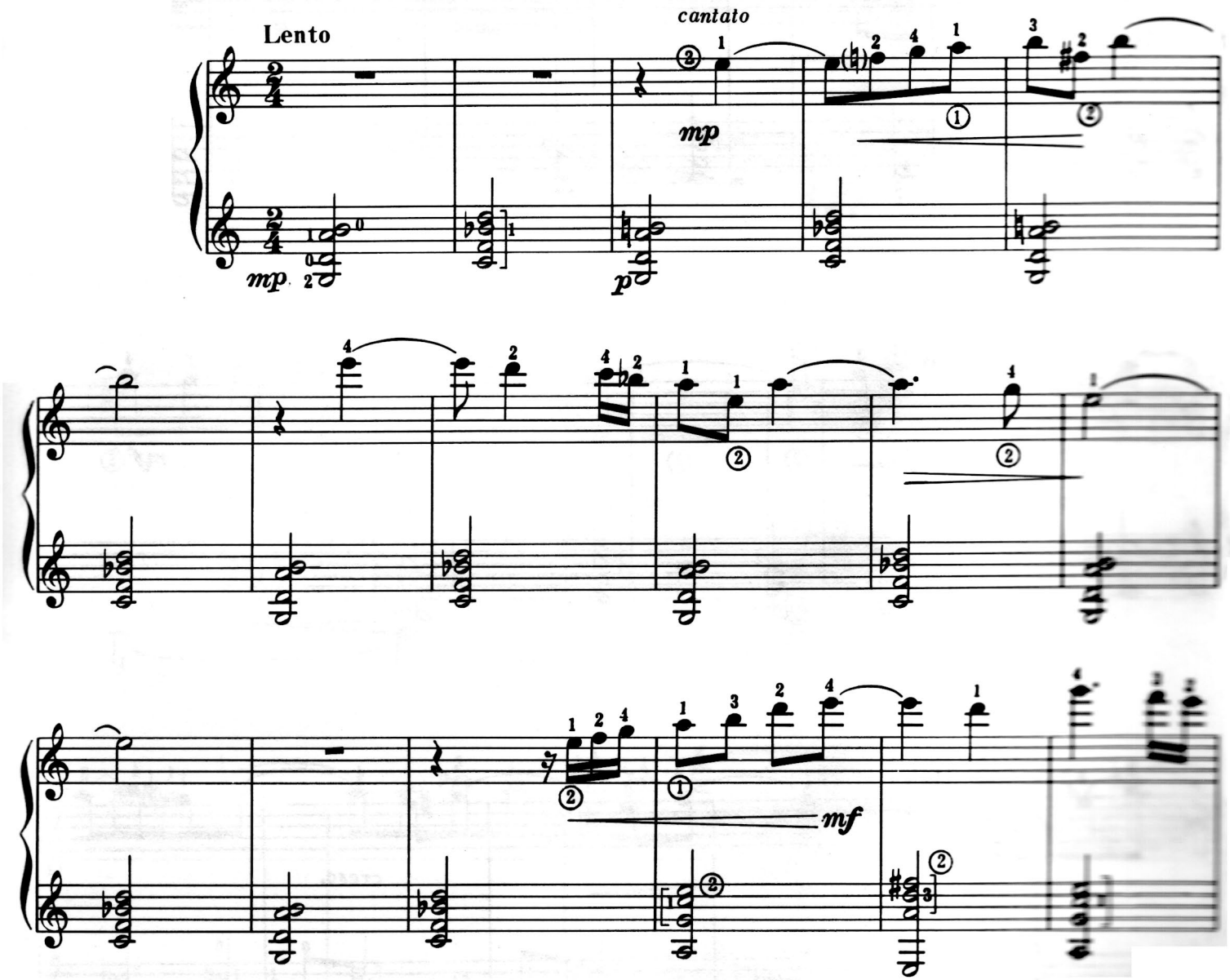
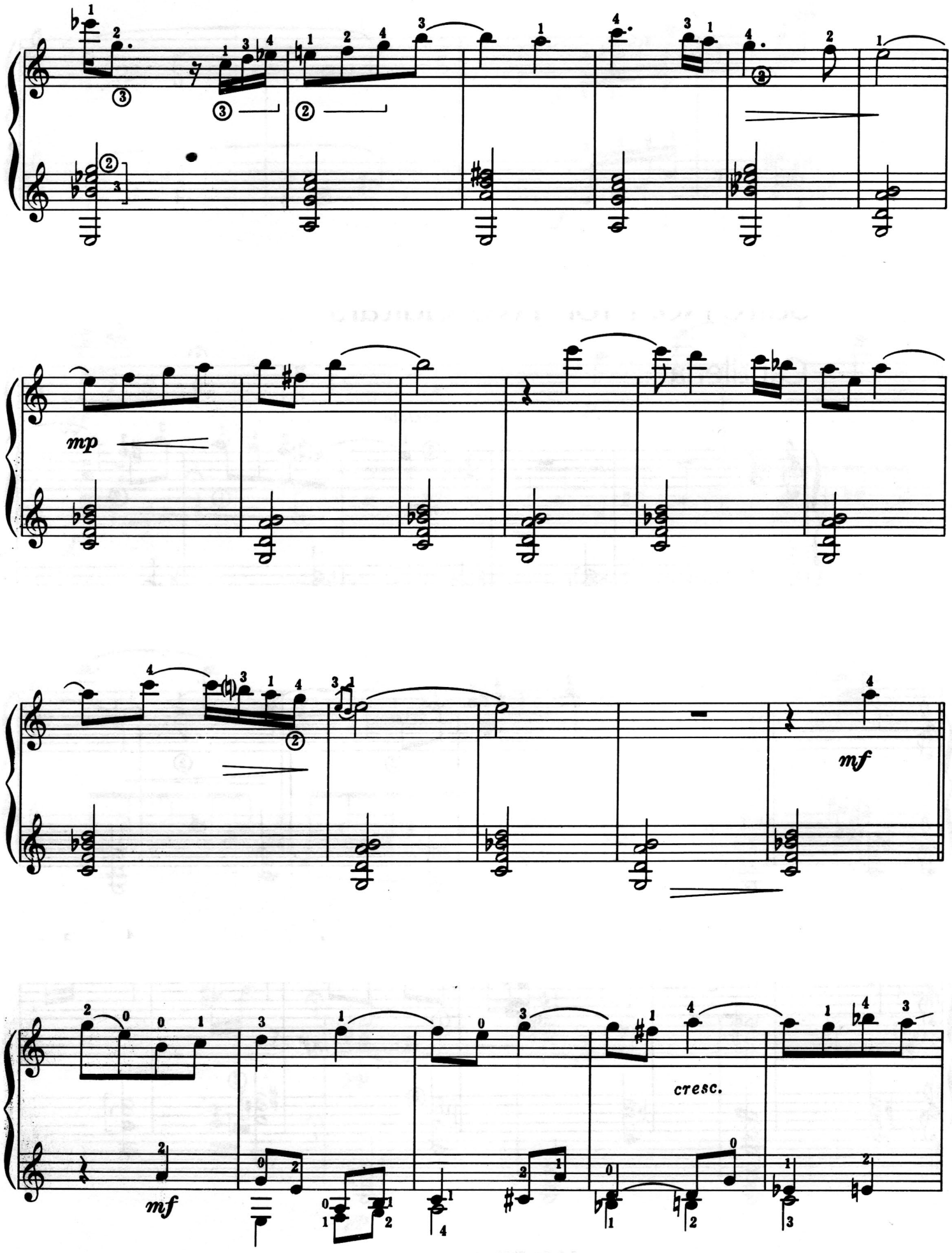
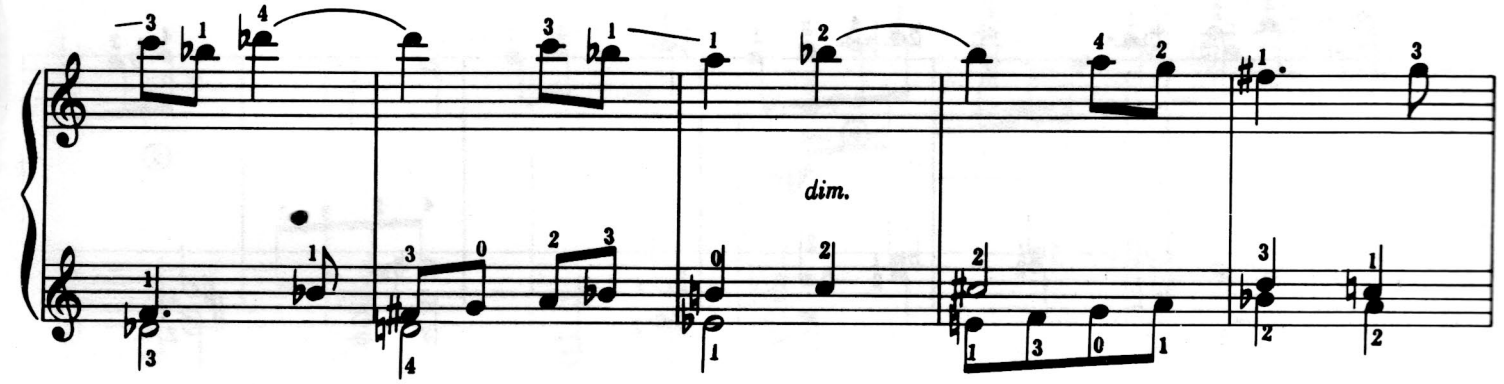

pp
pp
Fine
Fine

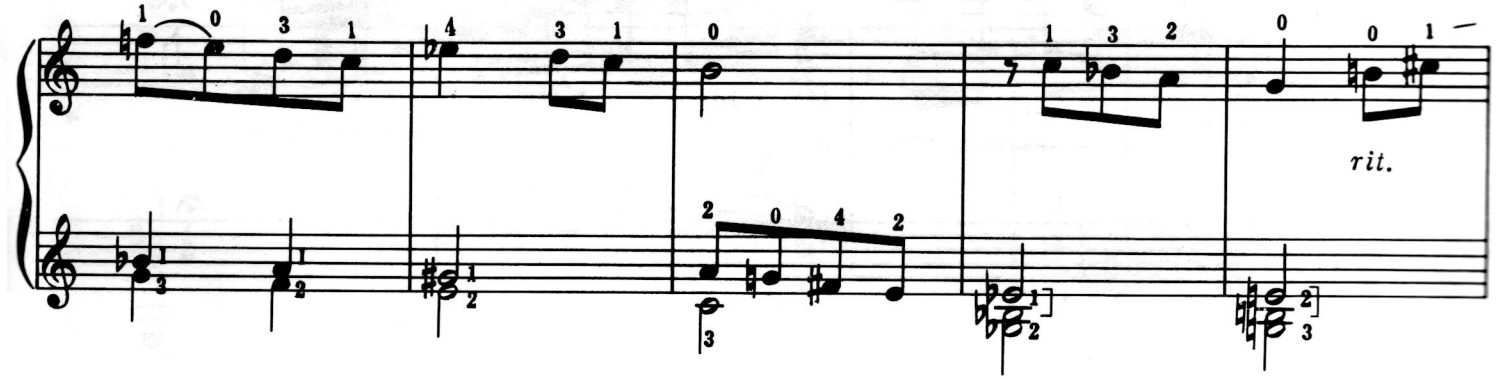
# Suite No.1 for Two Guitars

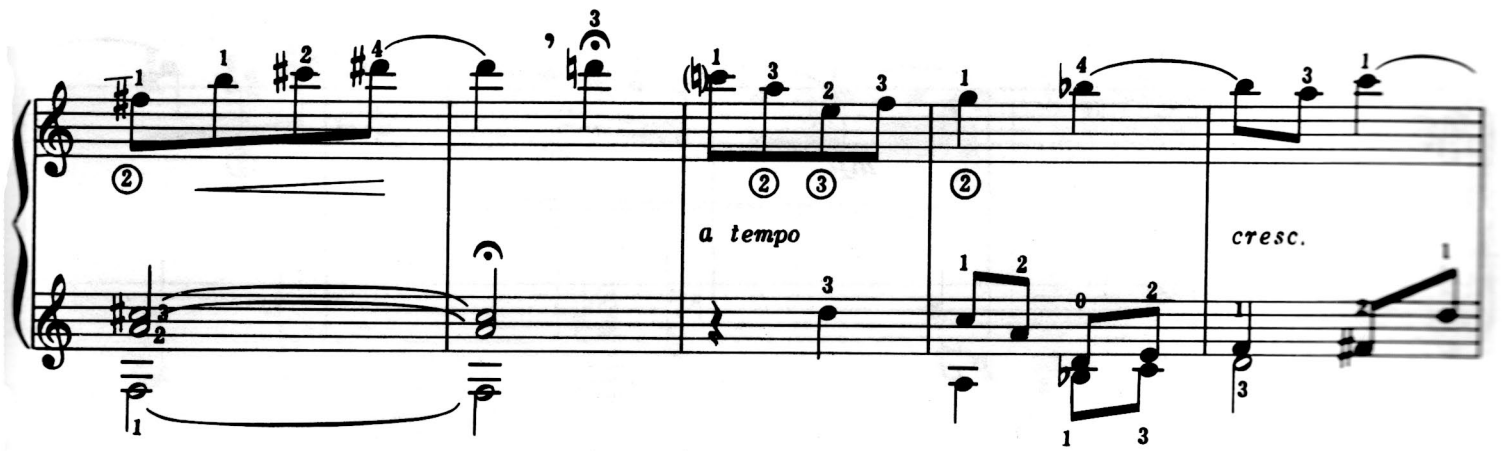
## Cantilena

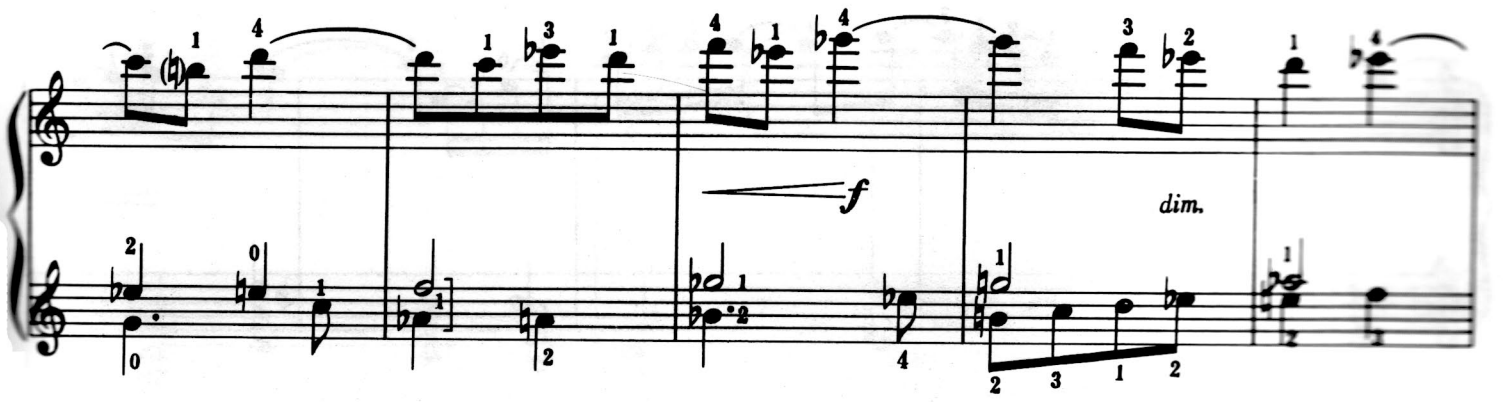


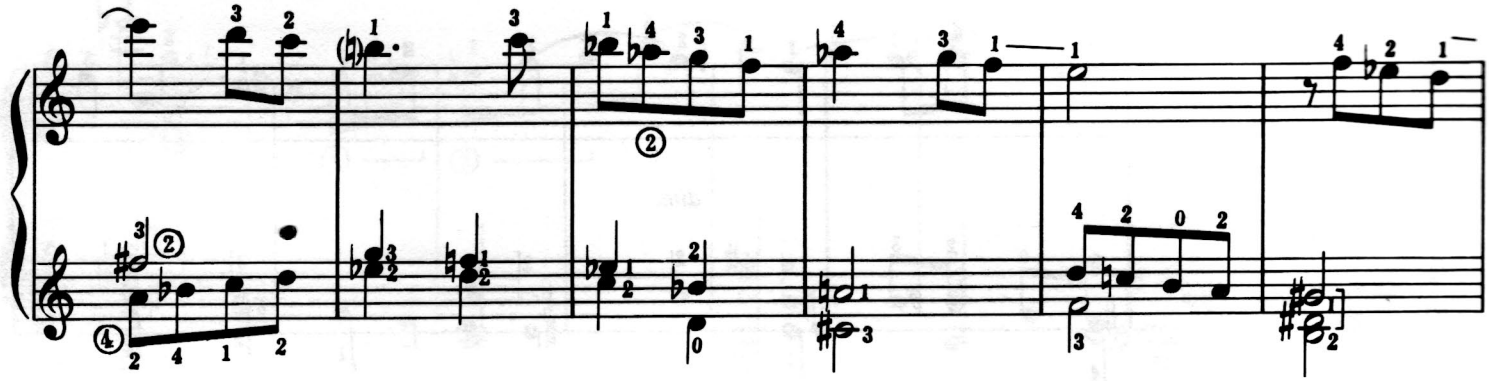

mp
mf
mf
cresc.

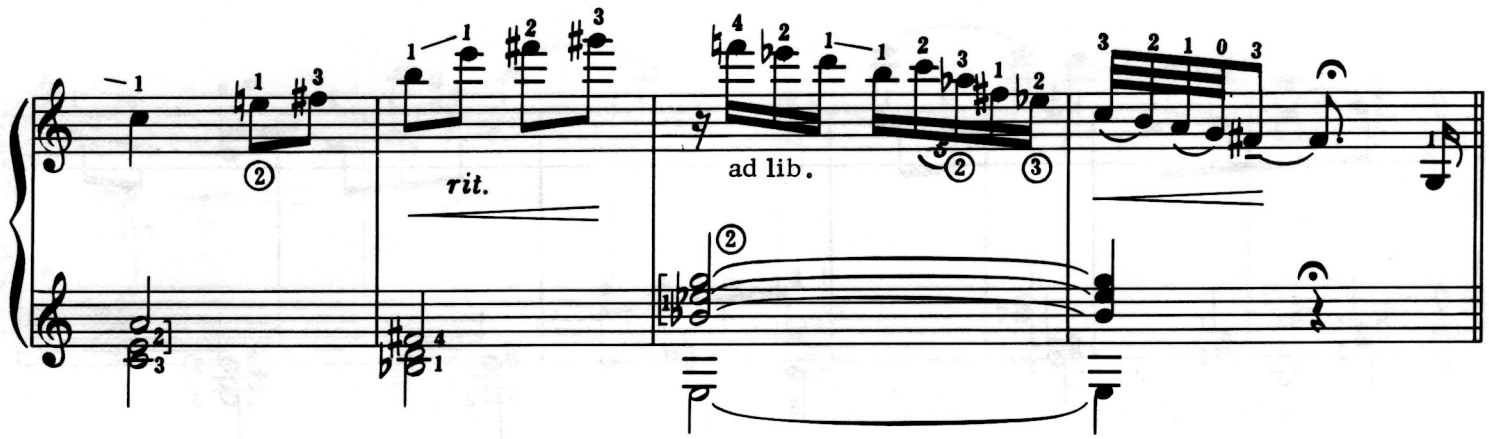

dim.

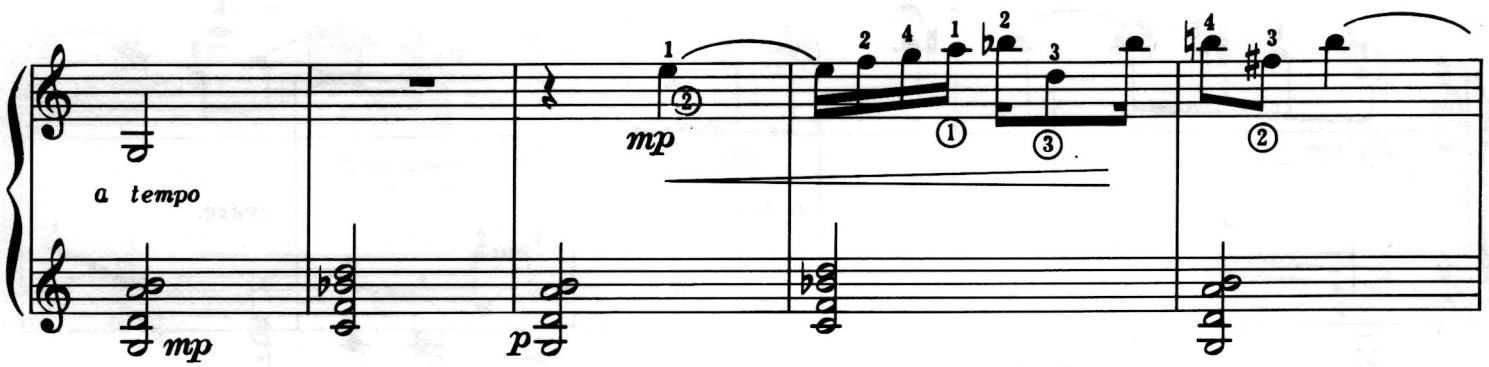

rit.

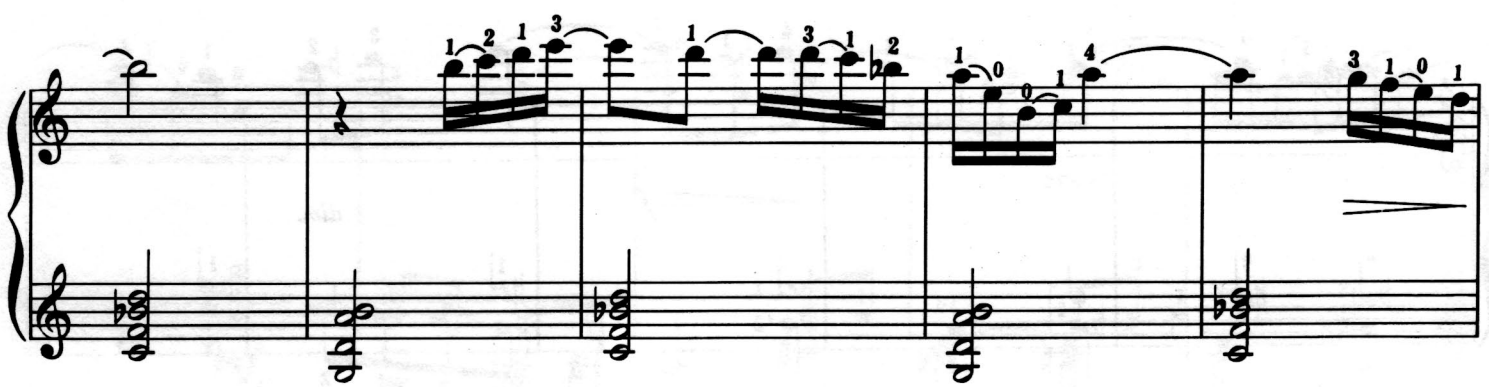

a tempo
cresc.

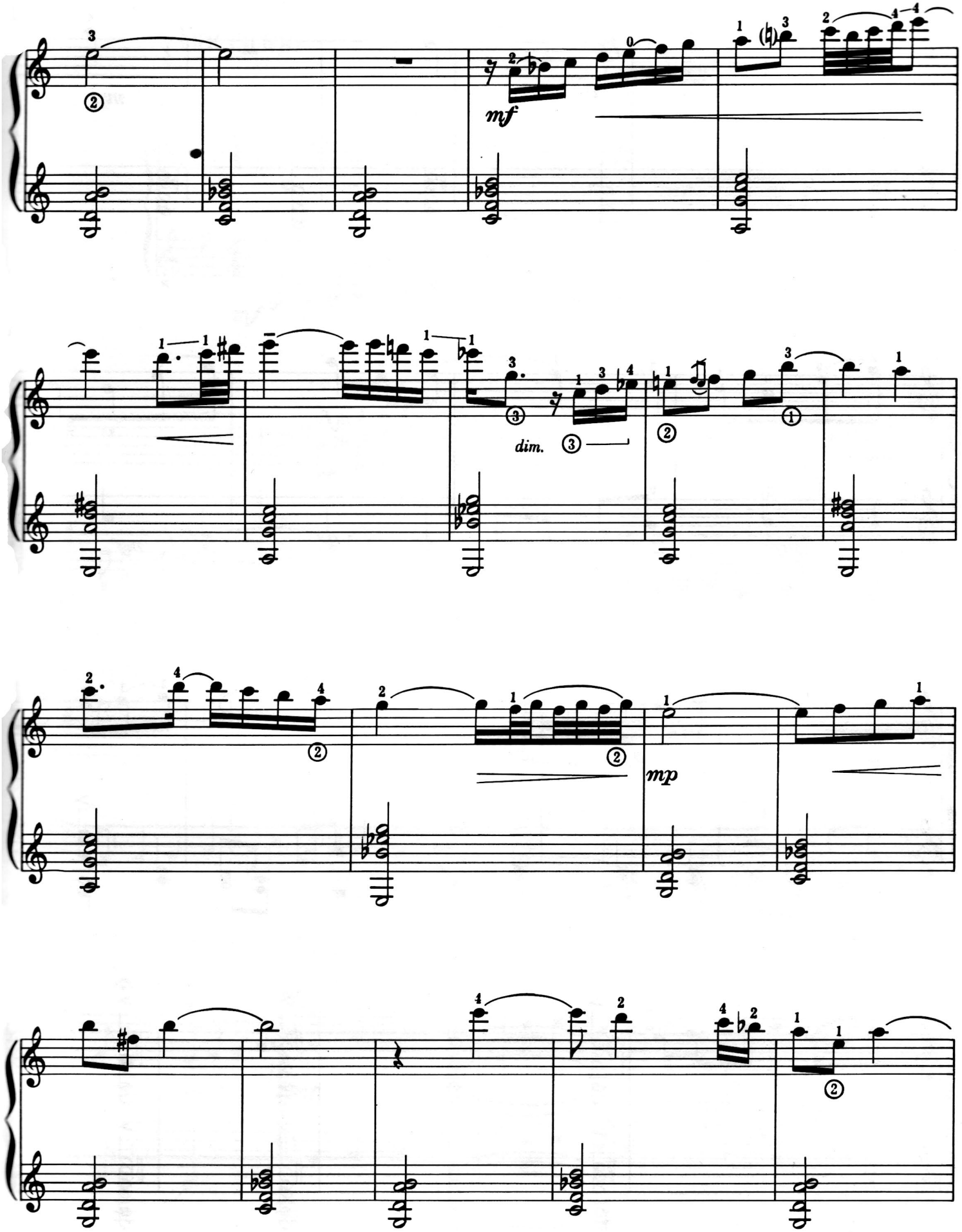

f
dim.

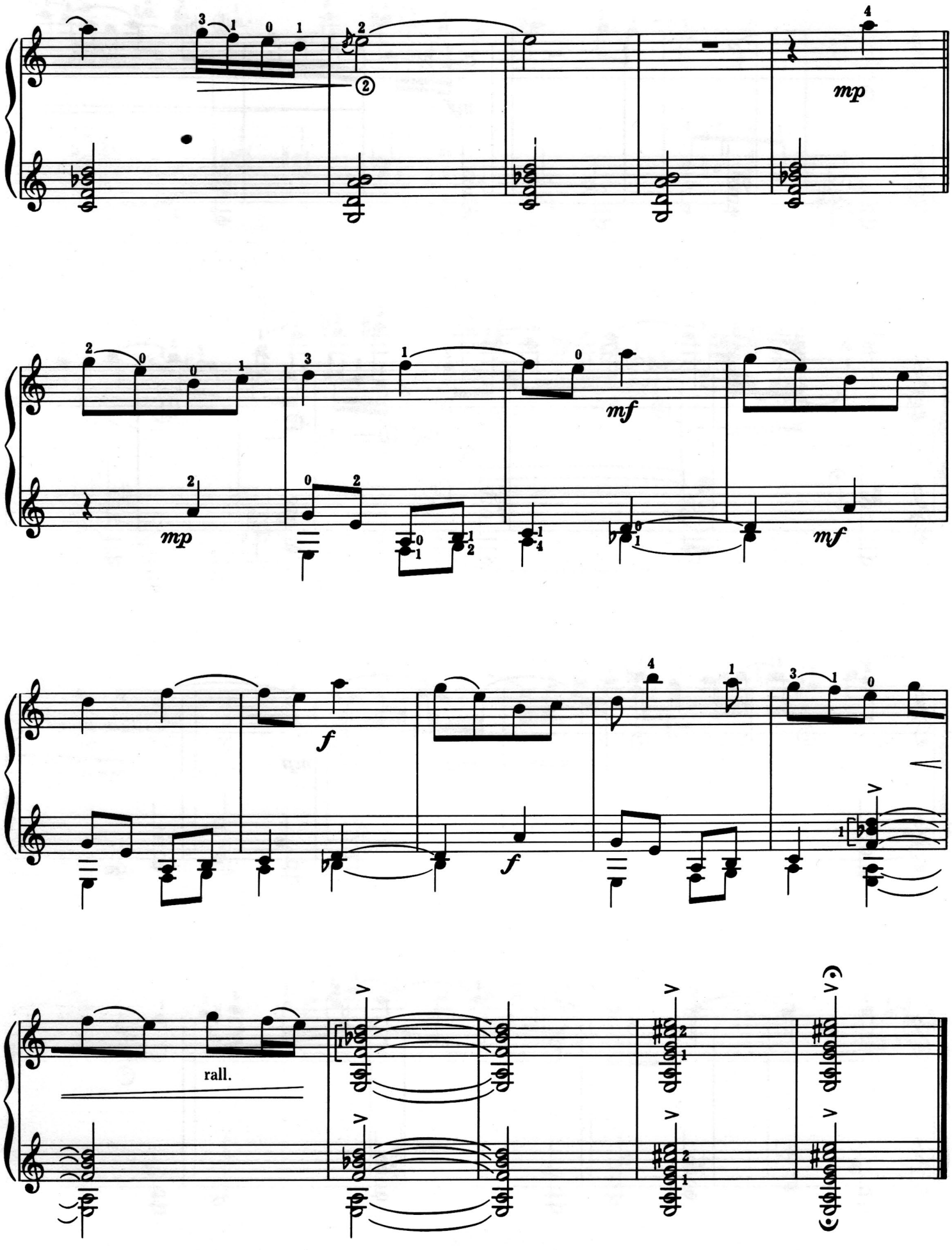



rit.
ad lib.

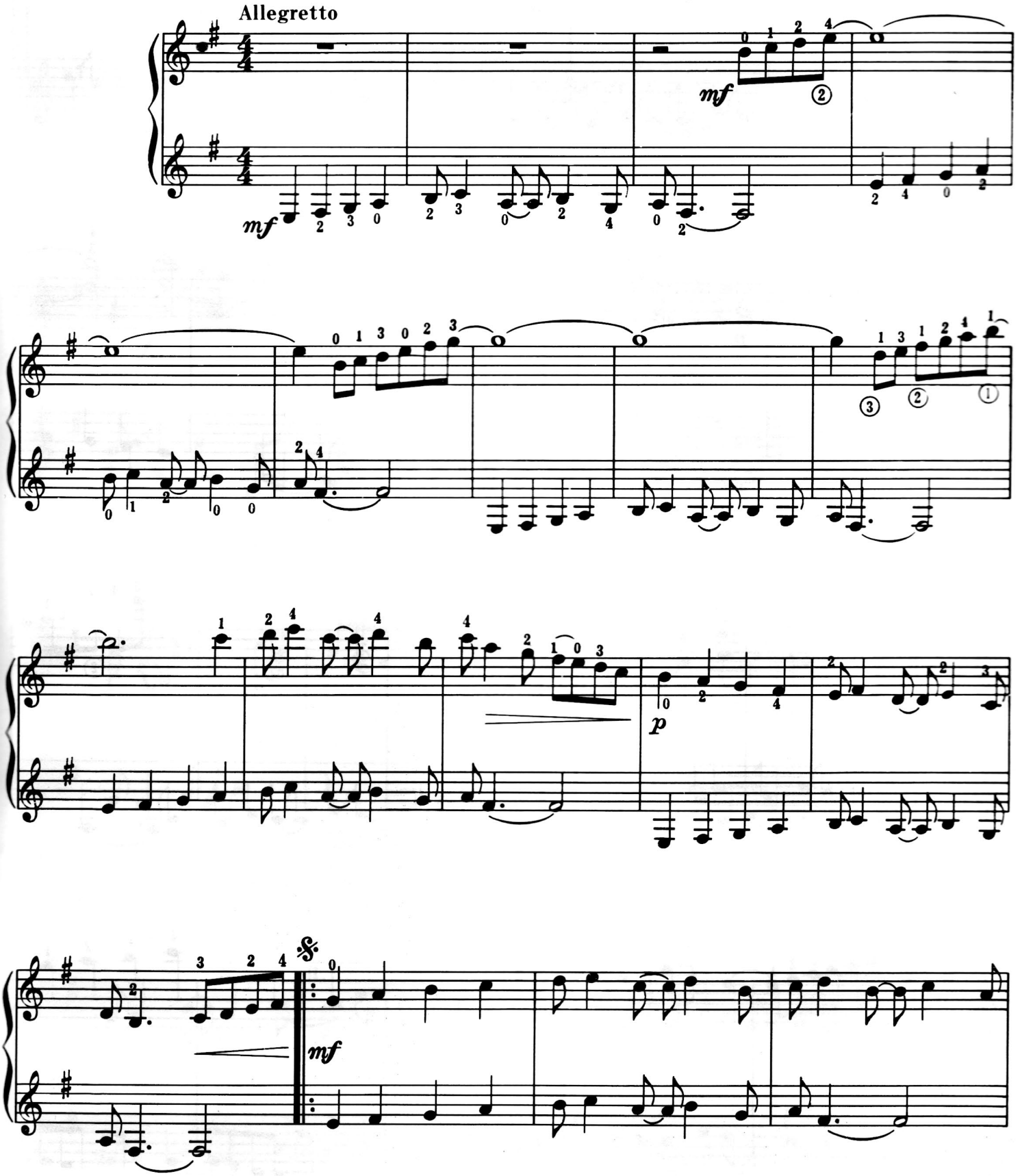

a tempo
mp
mp
p

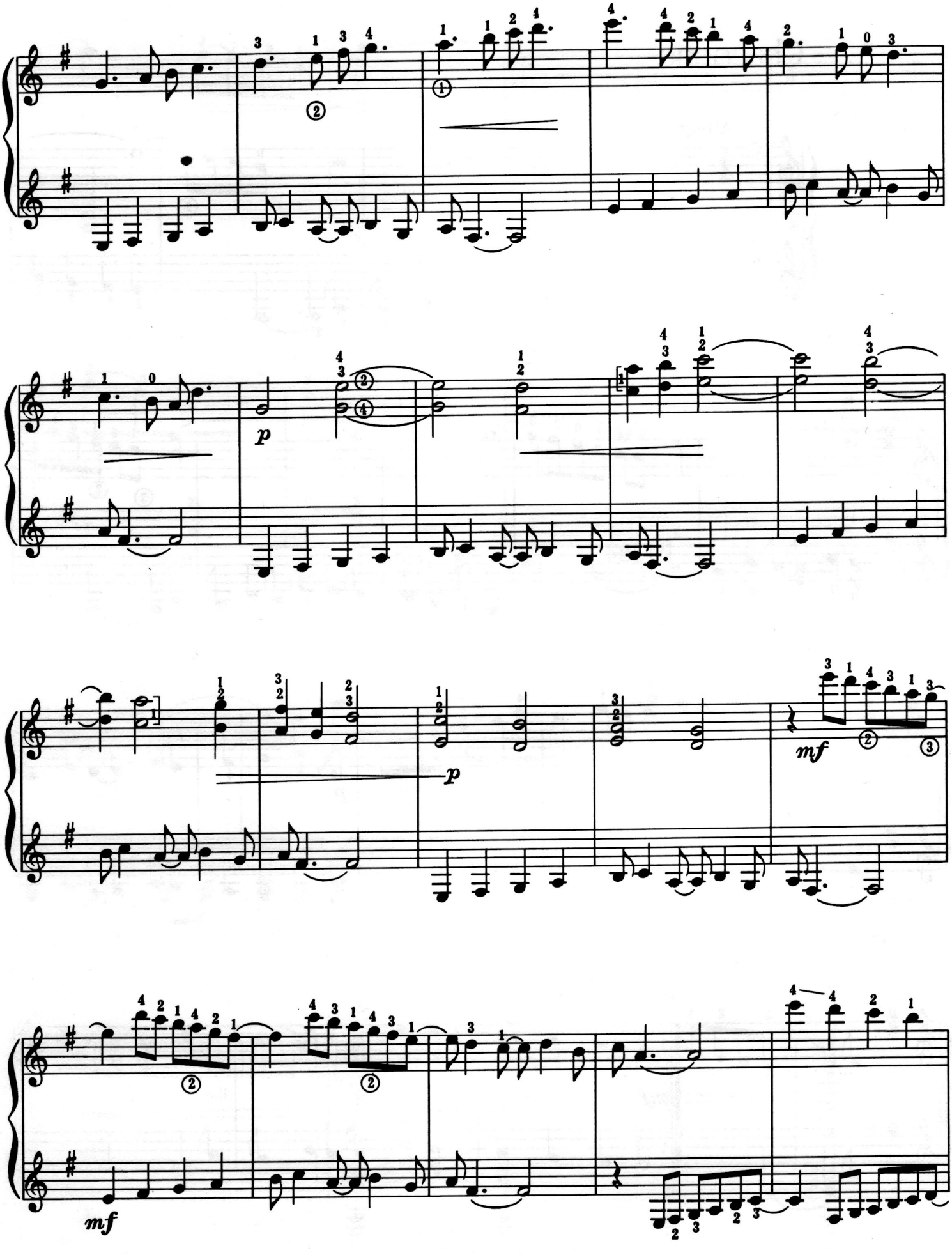


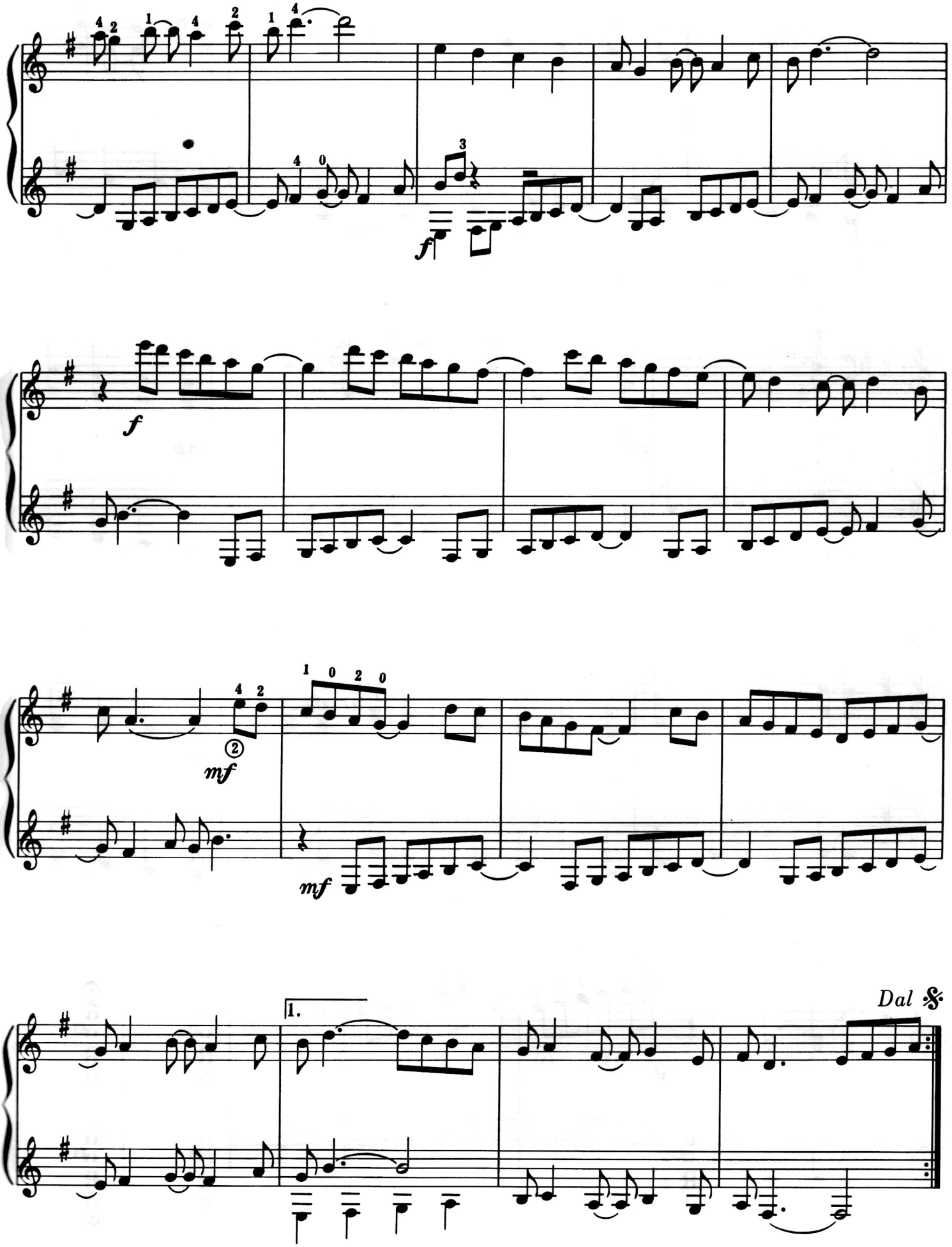

mf
dim.
mp

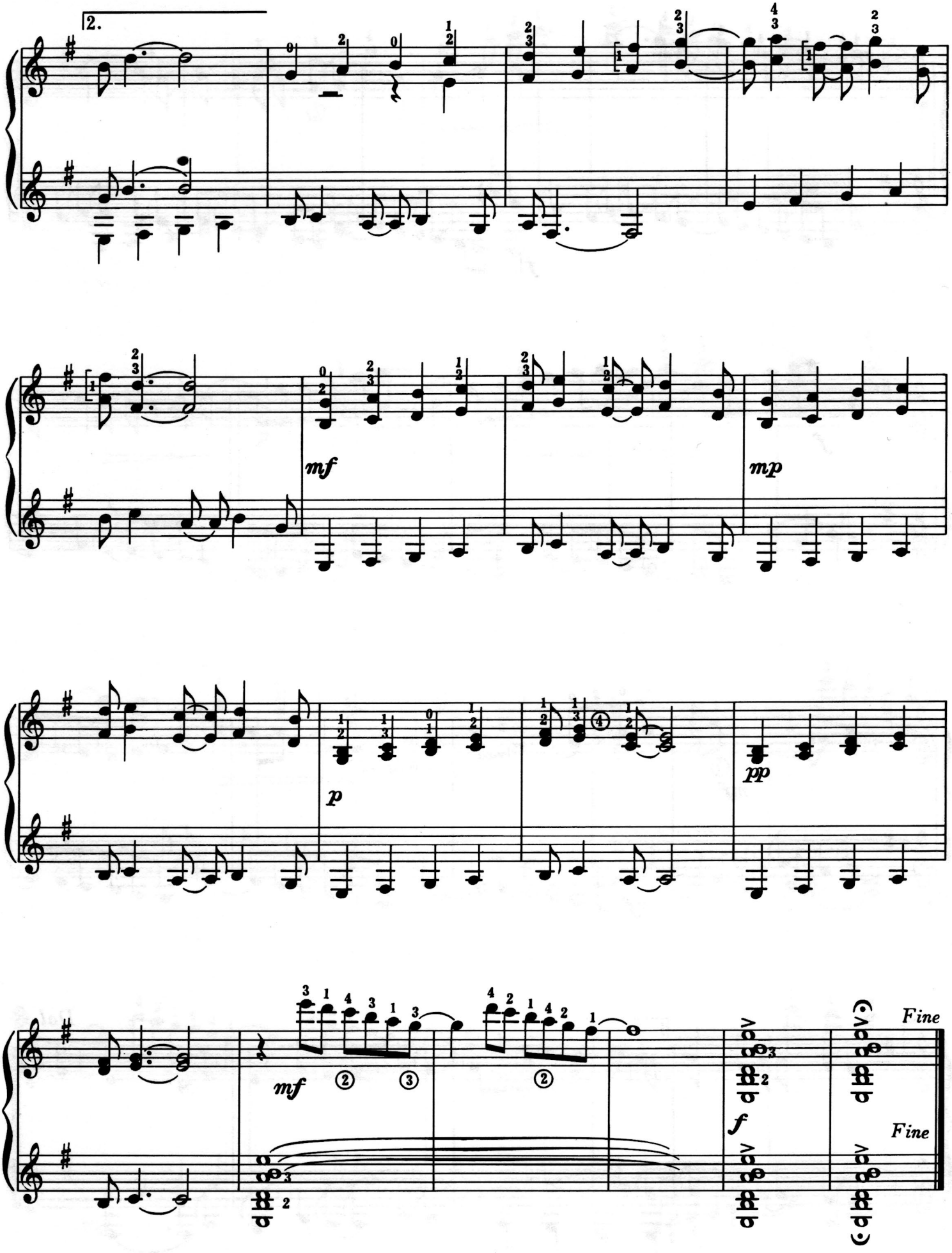

mp
mf
mp
mf
f
f
rall.

# Chaconne




p
p
mf
mf


f
f
mf
mf
1.
Dal


2.
mf
mp
p
pp
mf
f
Fine
Fine
D.C.